

# THE GOLDEN LEGEND OF INDIA

1898

Revised July, 1902 ;

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Again revised, April, 1909

# THE GOLDEN LEGEND OF INDIA

Or, Story of India's God-given Cynosure

(SUNAHSEPHA-DEVARĀTA):

A Vedic theme of human life and divine wisdom

Ordained to be rehearsed at coronations of Indian  
kings.

A faithful paraphrase in English verse

Side by side with

A literal translation:

*Illustrated by copious Notes.*

By

WILLIAM HENRY ROBINSON.

*"Videmus enim stellam ejus in Oriente."*—MATT. II. 2

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## Editors' Note

It is a matter for regret that, while the "Golden Legend of India" was passing through the press, its author, Mr W H Robinson, died at the age of eighty one

He was born in Westminster in 1824 his parents, though poor, did what they could to develop the keen intellect of their delicate son, and at the age of fourteen he was appointed pupil teacher at the National Schools, Hampstead. Marrying at nineteen, he was compelled to seek more remunerative employment. At the Tax Collector's Office, Hampstead, as secretary of the old Royal Polytechnic Institution and in other positions, he never failed to win respect by his ability and devotion to his work.

It was in middle age that he fell under the spell of Eastern literature. He became a well known figure at the British Museum, studying Sanskrit and delving into the wonderful literature and philosophy of India. Dr Richard Garnett was a friend who encouraged him to continue, and promised help and influence when the "Golden Legend" should be ready for publication.

His wife's death in 1889 was a severe blow to him, and in 1897 he met with a serious accident, being knocked down in the street by a cart. His fractured arm healed in time, but the nervous shock left lasting effects. For the last few years of his life he was compelled to keep his bed and it was as he lay on his back that he revised and revised his "Golden Legend" adding to it constantly out of the stores of his most varied knowledge. His keen mind never flagged, his interest in all literary philanthropic and religious movements continued unabated but his great solace in later, as in earlier, years was the thought and philosophy of India, foreshadowing as he held the revelation of Divine truth.

The work, as regards its character and object is fully described in the Preface. The editors may be allowed to add that it has been shown to several authorities who are of opinion that, apart from its literary aims, it has a value as a contribution to the understanding of the very ancient and beautiful Indian

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## Preface

THE work, herein styled GOLDEN LEGEND OF INDIA, is entirely based upon an ancient narrative of human life, contained in the very oldest—and therefore purest—sacred writings of Indian Antiquity. It is therein called "THE STORY OF ŚUNAḤ SEPHA," a Sanskrit name corresponding exactly to the Greek word "Cynosure," which passing through most of the Western Aryan family of languages into English, denotes the northern Polar Star. From that star's use as a guide by sea and land in the early migrations of mankind, the name has acquired in daily speech and metaphor the secondary meaning of a safe *Celestial Guide*. In both these senses it was evidently used in this story. The personage who bore it acquired the added name DEVARĀTA, i.e., "God given", under which slightly modified, he is commemorated to this day as an ancestor, at family gatherings of the highest Brāhman Castes of India. Hence the sub title in English STORY OF INDIA'S GOD GIVEN CYNOSURE, and this title as will be seen represents the ancient scope and inner spirit of the whole Legend.

The Story (save for a brief poetic variant in Vālmiki's Rāmāyana), was first published in modern languages, through separate prose translations by English (H. H. Wilson) and German (Roth) professors in the year 1850 A.D. It has been very much admired by all ever since, for its great literary merits, being "full of genuine thought and feeling," according to Max Muller, "and most valuable as a picture of life." All this is perfectly true and is represented to the best of the present writer's ability herein.

But no one until the present publication, has treated of the Legend as a whole, i.e., including the text of its "Hundred verses from the sacred Rīg-veda" with the succession of hours and ritual forms which they necessarily involve, although the original authors refer to them as prime factors of the legend's efficiency.

Neither have previous writers considered—though cursorily mentioning as a fact—the *Recitation of the legend, as an Ordained*

*Rule at the grand Coronation Ceremonials*, called RĀJASŪYAS, or "King makings" These were always deemed necessary and very important, to inaugurate the successive kings who exercised suzerainty over ancient India's varied and differing nationalities. They are minutely described in the Sanskrit books, and events at their recurrence form turning points in India's two famous epic poems, and in the long subsequent periods of her written history

The whole story, indeed, is framed upon the achievement, under divine guidance, of such a *Rājasūya Celebration* by Harischandra, a hero-king in the semi-mythic ages, whose name and fame in various aspects form inexhaustible themes for both classic and popular Indian stories, from ancient times to the present day

The great sages of antiquity, who formulated the still enduring civil and religious laws of India—and were thus *the real founders of Indian civilization*—took the old traditions of Harischandra's *Rajasūya*, and grouped around them a series of associated incidents. These were selected and specially adapted briefly to illustrate all, or nearly all, the *fundamental principles* whereon the peculiar customs, laws and institutions that regulate the daily life of India's princes and peoples were then based, and which still remain immovable. Chief among them are the germ principles of Family Kinship, Laws of Adoption, Caste Rules, Training of Brāhmins and Princes, Righteous Civil Laws and Governments, with Rites and Ceremonies—all being founded on the early spiritual religion of India, before polytheism, image-worship and general debasement prevailed in later ages

These ideas and more, with many beautiful touches of human pathos, may be studied together in a genuine ancient original by English readers of the East or West who desire to understand and win the heart of India, centred as it is round the "STORY OF SUNAMSEPHA," the Cynosure. He submitted himself to be bound as a human sacrifice in atonement for faults of the king and his son Roluta. Being liberated, "for his patient endurance," he gained like liberation for those in whose behalf he was bound, and was himself also exalted to high dignity as a royal priest, to regulate future rites, and to celebrate those of Harischandra's famous coronation. The whole story was ordained to be repeated as part of the grand religious rites at each subsequent *Crowning of Indian Suzerain Kings*, AT THE PRECISE RITUAL POINT WHERE A COPY OF THE HOLY BIBLE IS PRESENTED BY BISHOPS TO BRITISH SOVEREIGNS when crowned at Westminster

In the hundred Rig-veda verses those to Varuna probably had a pre-Indian origin, in that far-away North where the great Aryan family of nations long dwelt as one before dispersion into the various countries of Europe and Asia. This is partly indicated by their retention of a Divine Name (*Asura*) repudiated generally in the Veda, as denoting an evil being, but highly revered under various archaic forms by kindred and other peoples elsewhere—(e.g., as *Ahura* by Zendic Iranians, *Æsir* by Celts and Teutons—and *Æsar* by remote Etruscans). These hymns also first plainly express the main sacrificial theme of the series of verses and of the whole legend, which theme was also extant among pre-Indian Aryans, as testified by northern traces of it remaining—even of its recitation in “the king’s hall”—in the Elder Edda of Scandinavia, the Kalevala of Finland, and a fuller Teutonic variant, christianized in old German by Von Aue, an ancient Minnesinger, upon which Longfellow moulded his English “Golden Legend” which has striking coincidences with this of antique India.

All the verses are orderly arranged to represent the same sacrificial theme, by language and ritual of worship, as developed from time to time in Vedic India itself—and also (it may be added) the origin and progress of devout feeling in the mind of an individual worshipper. The very precise Sanskrit rituals place their commencement while the inspired victim was bound to the sacrificial post, just after noontide, as at an ordinary spring season’s animal offering, and their continuance through daylight, evening dusk, darkness, midnight, and dawn, till the sunrise of a third day, when the delivered victim is called to officiate at a morning Soma festival, and perform the other rites of Harischandra’s Crowning at noon of that day.

The varied natural appearances at that season during these hours—their respective relations to terrestrial and celestial phenomena and to worship in India—which though under various phases and names, was then addressed to ONE infinite in goodness and power (as shown in the *Viśvedeva* verse at midnight)—are all reflected in the minutely exact terms of the verses. They are herein rendered with the literal accuracy due to what their believers hold to be words of divine revelation, but for modern readers their inner meaning is also elicited by explanations, conjoined, but separate from their actual text. Otherwise the writer—who seeks only to be a true rhymester, not a creative poet—might be thought to have introduced some Western notions, or bias into the genuine ancient work. Its remarkable literary skill and vein of true poetry, belong, hon-



ever, to those old FATHERS OF INDIA, and are such as to evoke high appreciation in the West, and national pride among their present day descendants in India. By placing it among the sacred Coronation Rites, its authors made it in effect an ANCIENT INDIAN STATE DOCUMENT of perpetual importance. In the vicissitudes of ages, it has ceased to be recited as of old. But its spirit has never passed away.

But neither, in spite of long centuries of misconstruction, has its letter. That too remains, revered and admired, though only as an old poet's dream-story, beautiful indeed, but without coherence and inconsistent with itself. Such, indeed, was the view of Sāyana, the Hindu commentator on the Rig-veda. He wrote in the fourteenth century A.D., i.e., some 3000 years, more or less, after the era of the old story, during which India had passed through revolution after revolution each having some modifying influence upon its successors. The old Vedic system had then passed away, but had been professedly revived in the pseudo-Vedic, but idolatrous, Puranas, and Sāyana, commenting on the story, said, "the hymns have no apparent connection with the Legend, and are not appropriate to the condition of a person in danger of death," using also other depreciatory terms.

The *ipse dixit* of Sāyana has been too implicitly received by modern writers, both Eastern and Western but without critical examination. This was excusable before complete accounts of old India's coronation rites and ceremonies contained in the ancient ritual books were available to modern students. Its results have been however, to discourage any recognition of the story and hymns and by reducing them to the level of mere bardic songs at a convivial feast, *after*, not *during* the sacred religious rites to miss their true relation to each other, and to the welfare of India ancient and modern.

The whole Legend and its accessories are herein faithfully and amply discussed with the aid of translated notes from rituals and nearly coeval Sanskrit authorities. The work combines in one view a representation of the true poetry in the Sanskrit original, a literal interpretation of the story, and the commentary necessary for modern readers, to whom the ancient Vedas have become obscured somewhat by age. Its language is modern English, its ideas are all Indian. No phrases and no similes, are consciously admitted which are not exact counterparts of the old Sanskrit, nor any ideas which might not have occurred to the acutely intellectual Brāhman compilers. Even in passages reminiscent of Western theology (e.g., those with the word

"ransom" and its associated ideas) the Indian reader may convince himself that he has a true equivalent both in letter and in spirit of the Sanskrit used by his great forefathers. Even in the "Epodes" interpolated after each Canto, and the "Odes" etc., of the later Cantos, distinguished by paragraph marks ([ ]), the same rule of adherence to Indian ideas is observed.

"England" says Sir W W Hunter, "can do India no greater injustice than *not to understand her*" And Max Muller, in presence of King Edward VII (then Prince of Wales, January 11, 1890) said that the true conquerors of the heart and affections of India, who are still to come, will be those who acquire insight into her ancient religion, her ancient laws and her ancient literature, which are still the best key to present day convictions. These subjects, in their true germ principles, are all epitomized and exemplified in this remarkable story, prepared for that express purpose, during the early ages of India's making.

It is hoped that by the dispersion of its comparatively modern obscurity, through the genuine ancient light herein thrown upon the legend English readers at home may be induced to regard Indian matters generally with a more sympathetic interest than hitherto, and it may also lead them to understand how so long an ancestral origin accounts for the tenacity wherewith India still clings to her old ideals and peculiar customs, and thus to treat them with the respect which is their due. At the same time Young India, which is gradually adopting Western modes of thought, perceiving the purity and righteousness pervading this old story of their own, as well as its omission of modern debasements, may draw a distinction between what is really old and what has no true claim to be considered so, and thus learn to refuse the evil and choose the good among Indian writings. If such, in any degree, be the results of this work its object will be so far obtained.

The efficient rendering of such an ancient work depends in the first instance on the labours of profound linguists, without whom no accuracy could be attained, and their various translations have been fully and gratefully made use of in this work. But the task is not exclusively theirs. Says Max Muller, the foremost of his time among them, in his monumental first publication of the Rig-veda (vol 3 p viii) —

"We must translate our feelings and ideas into their language at the same time that we translate their poems and prayers into our own. What seems at first childish

may at a happier moment disclose a sublime simplicity, and in helpless expressions we may recognize aspirations after some high and noble idea. When the scholar has done his work, the poet and the philosopher must take it up and finish it."

These rules are adhered to without any attempt to introduce extraneous poetry or philosophy. The whole is cast into a metrical form simply because no other seemed fit to express its many combined topics tersely and attractively in English. Every allusion and simile of the original is retained, and paraphrastic amplification is admitted only so far as supported by ancient authorities and where necessary to place the modern reader on the same level of understanding with its primitive Sanskrit-speaking audience.

Study of the whole Legend, in its threefold aspect as a story and sacred hymns combined with a stately ritual, in the light of its use as a Royal Instruction, has revealed an unexpected harmony. Alleged inconsistencies and discrepancies have disappeared. Each element of it illustrates the others, and even in minutiae of phrases and allusions the coincidences are too numerous to have been accidental and prove the high intelligence and title to veneration of the Rishi Fathers of India who composed it and ordained its high place among the most important of all state functions in ancient India.

Much more might be said, but, when it is added that the whole end and aim of the story was to induce Indian rulers to govern their lands in the fear of God, to submit themselves to His law, to respect the family institutions and civil customs of their varied peoples, and to train their successors to do the same, enough has been said to show that the Legend, hitherto undeservedly undervalued, or admired only as a beautiful, but meaningless, tale, is really of practical value and worthy of attention both by Britain and by modern India.

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Remarkable coincidence with modern developments of cosmic forces and applied science	
Reflected glory on India's traditional ancient crown	



# THE GOLDEN LEGEND OF INDIA

## Prologue

### I. GENERAL DESCRIPTION OF THE LEGEND

#### I.

Its main purpose	With stately sacred rites, of glorious gold, Thus epic tale Ind's poet sages told, To show their kings from age to age, when crowned, How kings by heaven's all-righteous laws are bound <sup>1</sup>
Its principal theme	They sang a patient victim youth, prepared For sacrifice, that others might be spared; Who, freed and freeing, lived and lives, god- given, Ind's "Lord of Men," and "Cynosure" in heaven <sup>2</sup>
Its authors	For, like that guide star fixed, his fame con- trols By threads of light, life, love the worlds of souls, Whereof, enmeshed with skill supreme, Ind's Fathers wove the golden theme,

<sup>1</sup> The recitation of the tale was an important feature in the Coronation ceremonies of India from the earliest period when such ceremonies were recorded

<sup>2</sup> Its main story is of the projected sacrifice, deliverance and exaltation of Sunahsepha whose name is etymologically allied to the Greek *κυνόσουρα* (Cynosure) applied to the Northern Polar star, the fixed centre of the revolving heavens and guide of travellers

Illustration of  
the inner meaning  
(soul) of the Veda

This obscured by  
Upanishad specu-  
lations

Leading epochs  
of Indian history

Perpetual cere-  
monial recitation of  
the legend

Faithfully here rehearsed, that this late age  
may view,  
What primal Ind deemed holy, glorious, just, and  
true.<sup>3</sup>

## 2.

Its rite-shrined soul the Veda-soul revealed,  
Till pantheistic dreams Ind's vision sealed ;<sup>4</sup>  
And still, when Ind's old Mahābhārat sprang,  
And when Vālmiki his Rāmāyan sang,  
When Buddha taught Nirvāna's rest to seek,  
When Alexander brought the warrior Greek,  
When Manu—when Asoka—statutes taught,  
When Kālidāsa graced King Vikram's court,  
And when Purāṇic modern cults arose,  
It lived ; and shall, although their day  
may close ;  
For through each age one ritual ran,  
From king to king, from man to man,<sup>5</sup>  
From Yudhishtir, who first joined Bharat's  
jarring states,  
To Jaichand, crowned while Afghans marched  
on Delh's gates.<sup>6</sup>

<sup>3</sup> The seats of the reciters of the legend were placed in front of the King's throne on the sacred ground, where the yearly cycle of ancient sacrifices had just been completed. The Veda says —

"The web of sacrifice, which is stretched on every side with threads,  
Which is extended with one hundred (threads),

The work of the gods, these fathers who have arrived weave it,

They sit where it is extended, (saying) 'weave forwards, weave back' (cf. *Ṛig veda* x 130 ; 1)

<sup>4</sup> The main purpose of the legend was to epitomize, and illustrate the inner spiritual teachings of the "inspired" Vedic hymns and ritual. These, however, became obscured as the Vedic age shaded off into that of the Upanishads, which slighted both revelation and rites, and set up a pantheistic philosophy in their place.

<sup>5</sup> The eras of the origin of the Epic poems, of the rise of Buddhism, of the advent of Alexander, (when India first came within the purview of European history) and the other eras here mentioned, succeeded that of the Upanishads in the order stated, covering a period roughly estimated about two thousand years. The prevalence of Vedic ritual, even to modern times, admits of no doubt that the legend was chanted as prescribed, during all this period.

<sup>6</sup> Such independent history as the Hindus possess commences with

Its pathos and  
perennial interest

Subsidiary top  
108

Convergence of  
all on the central  
theme of sacrifice

## 3

For, though myth twined, its human pathos  
true  
Preserves the tale so old, yet young and  
new,<sup>7</sup>  
Since, chanting first the bond 'twixt sire  
and son  
Whence kinship springs and life and death  
are one,<sup>8</sup>  
It shows heaven's lord himself conformed  
to law,  
And chastening kings who hold it not in  
awe<sup>9</sup>  
Yet, gracious, guiding contrite souls to  
rest<sup>10</sup>  
It shows guilt cursed and patient virtue  
blest<sup>11</sup>  
Its close-linked hymns reveal Ind's Devas  
old  
As names of ONE by one great will con-  
trolled<sup>12</sup>  
And all these themes with more combine  
As Ind's "Seven Rishis" star set, shine,

an account of the grand coronation of Yudhishtira at which occurred the turning incidents of the original Mahabharata story. It closes with the account of events connected with the coronation of Jaichand King of Kanauj at the very time of Shahab-ud-din's successful invasion (A.D. 1190-1192) which led to the overthrow of Rajput government and the establishment of the Mohammedan dynasties of India.

<sup>7</sup> Max Müller refers to this Legend as— full of genuine thought and feeling and most valuable as a picture of life and record of early struggles (*List Sans Lit* p. 408). It is probably the earliest Indian story which is not purely mythological.

<sup>8</sup> Nārada's verses in Canto I Śunahsepha's sale and his adoption by Visvāmitra, the subsequent pleadings of his father and mother etc.

<sup>9</sup> Varuna and Harischandra in Canto II

<sup>10</sup> Rohita in the forest, Indra's verses and the narrative in Canto III

<sup>11</sup> The condemnation of Ajigarta and of Visvāmitra's sons entrusted with the restoration of Harischandra and the exaltation of Śunahsepha (Cantos IV V VI VII)

<sup>12</sup> The Vedic verses are connected in a continuous chain by the narrative. Each Deva derives authority from his predecessor (the first being Prajāpati Lord of [all] Creatures) and they all manifest an absolute unity of purpose.

And point to one,—the 'cynosure,'<sup>13</sup>—the  
Yūpa-tied,<sup>14</sup>—  
Nave of all worlds,—the sacrifice,—HEAVEN'S  
LIGHT OUR GUIDE.<sup>15</sup>

4-

Epoch of composition

'Twas fashioned thus, when Indo-Ārya  
spread  
From Panjāb streams to Gangā's watershed,  
And science, more than arms, first forged  
the bonds  
Of rival Āryans, Dasyus, Dravids, Gonds,  
As tribes whom race, clime, mountains,  
floods, divide  
Became through Sanskrit speech, thought,  
faith allied,  
Nay, made—this epos aiding,—union!<sup>16</sup>

Early and still  
enduring influence

<sup>13</sup> The whole legend turns upon the sacrifice of Śunahśepha. In like manner, the later Hindu astronomy identifies the "Seven Great Rishis" of India with the seven stars of the constellation "Ursa Major," which circle round, and point to the Cynosure (i.e., in Sanskrit Śunahśepha) their centre and guide.

<sup>14</sup> The Yupa was the "three forked" sacrificial post to which Śunahśepha was tied (See Notes 113 114 *inf*).

<sup>15</sup> यज्ञो भुवनस्य नाभिः *Yajño bhuvanasya nabhiḥ* (*Pv* 1 164, 35) "Sacrifice is the navel" [nest, birthplace, home] "of the universe." This Vedic expression illustrates the inner spiritual meaning of the legend; which not only makes sacrifice its central subject but represents Śunahśepha as destined to be rewarded for his sacrificial hymns (himself being the sacrifice) with a golden chariot.

In accordance with the ordinary Indian concept that "the stars are the souls of the righteous who go to heaven" (see *Sat Brah* vi 5, 4 8 and *Mahab* iii 174 5 etc.) this is an evident reference to his future exaltation in the Cynosure constellation a second name of which in ancient Āryan astronomy (see that of Ptolemy) was "The Little Chariot."

His allegorical position there, at the very nave (axle) of the revolving visible universe, and as the leader and guide of the most exalted men known to the authors of the legend, is expressed in the concluding stanza attributed to Viśvāmitra (see *inf* Canto VII 16) "Thou Devarāta," (i.e., the god given) "is your master man. Follow him, ye Kusikas."

<sup>16</sup> The story was compiled out of long pre-existent traditions and incorporated into the coronation ritual, with the object of spreading such a knowledge of the religion of the Vedic Āryans, as might form a religious and political bond of union between themselves and the stranger tribes among whom they settled in the Gangetic countries, at the Brāh-

And that of Sanskrit literature in general.

Its translation, and true elucidation, important in view of the spread of English speech and influence in India

Britain may more highly appreciate the primitive Veda

India may see how far modern Hinduism has diverged from it

Foregleams of Christianity in the Veda

So firm, that, though millenniums since have run  
 Their course, through creeds' and empires' rise and fall,  
 Immortal Sanskrit lore has moulded all:  
 And now, when India owns a race,  
 Whose English lore extends apace,  
 Th'apparent slumbering Sanskrit themes her heart-strings thrill  
 And teeming, variant, Ind is one through Sanskrit still.<sup>17</sup>

# 5.

Then, could we wake this dormant Sanskrit strain  
 Through English speech to glowing life again,  
 Its long-scaled Veda-vision we might see  
 Unveiled of age-borne clouded mystery;  
 And thence to justice-loving Britain show,  
 What Rishis wished Ind's rulers all to know,  
 While modern Ind, that claims to think to-day  
 As thought her Rishi fathers, passed away,<sup>18</sup>  
 May see a pristine wisdom, more profound  
 Than Sāstras since the Veda age propound,  
 And Ind, and Britain's wakened eyes,  
 May view, with mutual glad surprise,  
 Pre-Christian truth in India's first recorded page:

mana period, when they began to migrate from the region of the Five Rivers—the Panjab

"India, though it has at least twenty distinct dialects, has but one sacred and learned language, and one literature, accepted and revered by all adherents of Hinduism alike. the one guide to the intricacies and contradictions of Hinduism, the one bond of sympathy which, like an electric chain, connects Hindus of opposite characters in every district of India." (Sir M Williams, *Ind II's Int* p xxvii)

"The ancient traditions of the people of India are household words in every quarter of the peninsula. They have not passed from the land in the same way that those of Stonehenge and Druidism, the worship of Thor and Odin, and the wars of the Heptarchy have passed away

Antiquity and  
unity of truth

For truth is old, and one, in every land and  
age.<sup>19</sup>

## II. ITS RECITAL, AS EPOS OF THE CROWN OF INDIA

6

Ancient Indian  
Coronations (Rajya-  
suyas) described in  
the Rāmāyana and  
the Mahābhārata

The ritual pre-  
scribed and ex-  
plained in the  
Brāhmaṇas

Though faint the records of past regal days  
And doubtful read in dim tradition's haze  
Yet Vyāsa's and Valmiki's songs sublime  
Albeit in colours grey and sore with time  
Some fadeless pictures of the scene enshrine  
And writ in "Brāhmaṇas" the rites divine.<sup>20</sup>  
When India through her years of making,  
hung

from the people of England but they are to the Hindu all that the Bible the library and the newspaper are to the European (J. T. Wheeler *Hist of India* Vol I Preface)

"As the story turns on the offering of Śunahsepha in sacrifice so must its inner teaching—its soul so to speak—turn on the causes and results of that transaction

\*These are—(1) that by direction and ordinance of the supreme law giver himself an innocent person Śunahsepha stood in place of actual offenders

(2) That his conduct in that position was accepted as an equivalent for the punishment due to those whose place he took, and also as the meritorious cause of his own liberation and exaltation

Supreme justice and supreme benevolence are thus represented in combined operation without impeachment of either and the rite of sacrifice is exhibited as a means for the remission of suffering and death both to the victim and those whose place he took.

Among the Indian non-Aryans and other contemporary peoples it was a cruel rite intended to appease vindictive deities and one in which human victims were sometimes actually slain. Unhappily this perverted view is still by some popular religious teachers taught as true.

The real teaching of the sacred Vedas was nevertheless faithfully epitomized by the Vedic writers themselves in this gentle story. Wonderful to relate they beautifully foreshadow the teachings of all Christian churches (the small body of Unitarians only excepted) in their scriptures their ritual and their liturgies

"Vyāsa (or Vyāsa) is the reputed author of the Mahābhārata and Valmiki of the Rāmāyana India's great epic poems

These works describe the state and pageantry of the great coronation (Rajyasūya) ceremonies of Yudhishtira and Rāma respectively. They are still consulted as precedents for like ceremonies among native princes.

The special religious rites are prescribed in the Āitareya and Śata patha Brāhmaṇas and other liturgical works

Analogy of recitation of this legend to presentation of the Bible at British Coronations.

Objects of the ancient Rājasūya political, social, and religious

On this perennial tale, mid grandeur sung,  
And India's kings with reverence learned  
its themes

Of right and life; nor deemed them idle  
dreams,

But worthy well of all the sheen,  
Ordained to light the golden scene

Of Ind's old coronations, where this epic took  
Like place and use, as Britain's Holiest  
Book.<sup>21</sup>

7.

Those "Rājasūya" feasts the sages planned,  
To calm and weld in one Ind's strife-torn  
land;<sup>22</sup>

That feast-and worship, through a peaceful  
year

Bringing the white and dark-skinned races  
near,

By mutual sacrifice and civil rite<sup>23</sup>

<sup>21</sup> At the coronation of British sovereigns at Westminster immediately after the crowning ceremony, the Holy Bible is brought from off the altar by the Dean of Westminster, and handed to the Archbishop, who—"with the rest of the bishops going along with him, shall present it to the Queen, saying these words to her—'Our gracious Queen . . . we present you with this Book, the most valuable thing that this world affords; Here is wisdom; This is the Royal Law; These are the lively Oracles of God Blessed is he that readeth, and they that hear the words of this book, that keep and do the things contained in it, etc (Order of Services for Queen Victoria's Coronation)"

It is one among many curious coincidences between the Sanskrit ceremonial and those of Christianisations, that this story was recited at a precisely corresponding stage

The inference that it had a corresponding symbolical import is almost irresistible

<sup>22</sup> The Rājasūya (king making), ceremony was specially used for the inauguration of a king, who by conquest or through influence had attained supremacy over other kings. It was partly a repetition of the "Abhisheka," or "sprinkling," ceremony, with which every king was crowned at his accession; and lasted at least one whole year, sometimes for several years. It included many rites, civil and religious, peculiar to the various peoples of India, whose representatives lived together during its celebration. Cf Canto IV 2, and Hastings' 'Encyclopaedia of Religion and Ethics' s v Abhisheka

<sup>23</sup> When the fair-complexioned Aryans arrived in India, they found it already peopled by various dark skinned races whom they called Dasyus, who opposed them, and interrupted their worship. Against them they

Might Āryans Dasyus, hostile once, unite,  
While Indra, Hindu-Ārya's heavenly Lord,  
Who once fought Dasyus, they thenceforth  
adored

Of him 'twas told, he won heaven's throne  
by force

Of offering oft the Dasyu challenge horse,<sup>24</sup>  
And heaven for him then framed those  
rites,

From whence,—as Vyāsa's lay recites,—  
Since with such rites the hosts of gods had  
Indra crowned

All peoples therewithal to crown their kings  
are bound<sup>25</sup>

## 8

Then picture we some Āryan monarch,  
named

Chief Lord who Rājasūya had proclaimed  
With Āryan chiefs' and Dasyu tribes' con-  
sent,<sup>26</sup>

Assembly of all  
India at the cere-  
monies

sought the protection of Indra. The Āryans however, came to be the leading race and in the Rājasūya rites the chief religious ceremonies were those of the Soma specially associated with the worship of Indra Cf Canto IV 2

<sup>24</sup> The oft repeated legend is that Indra attained supremacy over all the gods through his successful performance of a hundred *Asvamedhas* or horse sacrifices which originally were peculiar to the Dasyus, or non Āryans though afterwards adopted by the Āryans and given sanctioned by the *Ṛigveda*. Hence Indra is frequently addressed in the *Veda* as *Satakratu* the king of a hundred sacrifices.

A reasonable explanation of this legend is that the Āryan adoption of the *Asvamedha* in which the submission of surrounding nations was challenged by sending the horse to them previous to its sacrifice at the challengers inauguration led to the triumph of Indra worship.

<sup>25</sup> The *Āitareya Brahmana* (Book VIII) describes India's heavenly coronation ceremonies as the model upon which those of earthly kings are to be framed and the *Mahābhārata* (*Santi Parva* V 2496) says that inaugurating a king is a chief duty of the people of a country, because the *Vedas* (i.e. the *Āt Brāh* as above) declare that the Devas performed a like ceremony when they chose Indra for their king.

<sup>26</sup> Every king in India even conquerors was legally supposed to reign with the consent of those whom he governed and the Rājasūya ceremony was the formal expression of such consent. Even Indra, the celestial type of earthly sovereignty was said (as in the preceding note) to have been 'chosen' by the Devas, for their king.



Their long duration,

Their culmination,

Grand scene of the closing day.

Then joyous throngs, of every colour,<sup>27</sup> went  
From all the realms of mid embosomed Ind,  
Himalaya, and Dekhan, Maithul, Sindh  
To Delhi, or Ayodhyā's royal town,<sup>28</sup>  
Hum suzerain king o'er all wide Ind to crown.  
In splendour there, at least full twelve-  
months through,  
They lived, while festivals more ardent grew,  
And rose to rapture's glowing height,  
When, at the final Sprinkling Rite,  
The varied hosts in one grand concourse met,  
to shed  
Their urns of lustral blessings on his new-  
crowned head.<sup>29</sup>

9.

A spacious plain they fill with living sheen ;  
Green earth their floor, blue heaven their  
dome serene ;  
(Nought less, 'twas deemed, the Highest  
could contain ;  
No idols Aryans framed, nor temple fane<sup>30</sup>).

<sup>27</sup> The Sanskrit word now rendered "caste" is *varna*, literally, a colour ; showing that caste distinctions were at first largely dependent on "race," and colour

<sup>28</sup> Old Delhi (Hastināpur), a little distance from the modern city, was the capital of the Bharata kings of the Lunar race. Ayodhyā, not far from the modern Oudh, was the capital of the Ikshvāku kings of the Solar race, and the scene of the principal transactions in this legend

<sup>29</sup> The aspersion of the crown with water from various sacred rivers was considered very important ; and from it the whole ceremony was called "*Abhisheka*," or sprinkling, and its repetition later in a king's reign, or at the crowning of a supreme king or emperor, "*Punar abhisheka*," or repetition of the sprinkling

The water was previously collected from the rivers, and stored in separate vessels of gold for Brāhmins, silver for Kshatriyas, copper for Vaiśyas, and earthenware for Sūdras

<sup>30</sup> According to Vedic ritual, sacrifices and worship took place in the open air. Fixed erections, such as altars and open sheds, at the great sacrifices were temporary, and were demolished at the conclusion of the ceremony

Fergusson, in his *Hist of Indian Architecture* (ii 449 [1867]) truly says that the "Aryans, the superior races of India, wrote books, but built no buildings" ; and in a later edition, "All that was written in India that is worth reading was written by Aryans ; all that was built was built by the Turanians, who wrote practically nothing" (1876, p 38).

When idol-worship came in, temples were built to contain the images,

At dawn the guests and princes first proceed  
 With Kshatra hosts,—with elephant and  
 steed,  
 On foot, and chariot-borne,—with gleaming  
 blade,  
 And banner, targe, and lance, in pomp  
 displayed.  
 Then, like vast rushing tides, with shouts  
 and songs,  
 The Brāhmins, Vaiśyas, Śūdras come in  
 throngs,  
 While India's daughters' kindling eyes  
 From latticed towers, that skirting rise,<sup>31</sup>  
 Survey with patriot joy the great, majestic  
 sight  
 Of India's gathered splendour, wisdom, wealth,  
 and might.

10.

Its supreme sa-  
 credness

But more than eyes can see, or words can  
 tell,  
 O'er all the scene there breathes a hallowed  
 spell;  
 For presences divine, unimaged, there

but were only just large enough for the purpose, and could not contain an assembly of worshippers. Meanwhile, as Max Müller says (*Chips* i 38) "The religion of the Veda knows of no idols. The worship of idols in India is a secondary formation, a degradation." Dr. Bollensen traverses this view, and quotes in support a verse (*R-v* i 25, 13) contained in this legend (*Jour Germ. Or Soc* xxii 587.) But a reference to that verse and its context, within, will show that it could not possibly have any such meaning. (Cf. *in/* Note 146.)

Idols and temples are said to be first mentioned in the Sūtra literature, long subsequent to the Vedic period. The passages referred to are *Sāṅkh. Gṛh Sūtr* ii 12, iv 12; *Pāras Gṛh Sūtr*, iii 14, *Kauṣika Sūtr* xii 105.

Manu (ii 152) directs that an attendant upon an idol should be shunned.

"The interest with which Indian ladies watched public proceedings from the latticed windows of storied buildings is frequently alluded to. The history of Nala mentions a lofty balcony from which men were seen at a great distance. In the Rāmāyana the mischief-making Mantharā observes the preparations for installation of Rāma as Yuvarāja from an upper window, and at his final installation the women are referred to as watching the ceremonies from the upper windows of overlooking mansions.

Pervade the mystic "Earth," and "Sky,"  
and "Air";<sup>32</sup>

Whence sacrifice has risen, a full year round,  
From altars still in place—where priests  
abound—

And midst them, shrined within a splendid  
hall,

Kings, Brāhmanas, Rishis, sit like Devas all,<sup>33</sup>  
There, throned 'twixt Heaven and Earth,  
the King is seen,<sup>34</sup>

\*And, throned, like Sītā, near her spouse, the  
Queen.<sup>35</sup>

<sup>32</sup> The general arrangements of the coronation ground were the same as for the Agnisthoma sacrifice a plan of which is given in Dr Haug's *Aitareya Brahmana* (Vol 1) and in Dr Eggeling's *Śatapatha Brāhmana* (Vol 11 S.B.E. Vol 26). The *Aitareya* (Book 1: 23, p 51 of trans) explains the symbolism of plan by comparing its three divisions to Earth (*sadas*, a sitting room), Air (*Agnidhriya*, a fire place), and Sky (*havirdhāna*, two repositories for food). With reference to this last word it is further said (ch 1 p 65), "Heaven and Earth are the two *havirdhāna's* of the gods for every offering is made between them"

There would, however, be some modifications, including the erection of a "sacrificial hall" covering or near, the part called *Prachina Vatīṣā*, to accommodate the vast crowds, and display the coronation pageants, just as Westminster Abbey is handed over on state occasions to be fitted up by the royal officials

<sup>33</sup> "And that sacrificial mansion, crowded with kings and Brāhmanas and great Rishis, looked, O king, as handsome as heaven itself, crowded with the gods"

<sup>34</sup> The throne was placed fronting eastwards, so that two of its feet stood within the Veda, or sacrificial ground, and two without. The place thus occupied was covered with sacred Kusa grass and called "*Śrī*", as a type of blessedness to be attained both in earth and heaven

The throne seat was made of Udumbata wood (*Ficus glomerata*). It rested on four legs a span high, with boards placed on them, it had side-boards of the dimensions of a cubit, or two spans, and the whole was well fastened together with cords of Munja grass (*saccharum munja*)

A tiger-skin was placed on the seat, with the hairs upward, and the neck to the east, typical of royal, or military, power, the tiger being the hero of Indian beasts

The king ascended it on his knees praying the gods to ascend it with him and they were believed, though unseen, to do so

<sup>35</sup> According to the ordinary Vedic ritual, every sacrificer must be accompanied by his wife. The queen-consort, therefore, necessarily took part in the coronation ceremony, and hence it is said that at Rāma's coronation —

"Vasistha, chief for reverend age,  
High on a throne, with jewels graced,  
King Rāma, and his Sītā placed" *Rāmāyaṇa* vi 130

'Mid sacred pomp and earthly state  
 Celestial rites they emulate,  
 And perfect every sacrifice through twelve  
 months done  
 By this great morning rite, that sums them  
 all in one.<sup>26</sup>

## 11.

The king  
 crowned

As mounts the sun to heaven's meridian  
 height,  
 So mounts the King in soul by Soma rite;  
 And when the height is gained,\* no rites  
 remain

The crown sprinkled  
 (Abhisheka)

But those that symbolize his earthly reign.  
 Therefore at noon <sup>27</sup> a Dumbar branch, the  
 crown

Golden accessories.

That symbols India's riches, growth, re-  
 nown,

In circled gold they place upon his head; <sup>28</sup>  
 And then by turns the castes are forward  
 led,

With urns of water, stored from many  
 streams,

That from each fitting sacred vessel teems †  
 Through golden strainers o'er the crown,  
 Like golden life from heaven show'r'd  
 down

Round him who also stands on gold, that all  
 may see

Him sphered complete in golden immortal-  
 ity.<sup>29</sup>

<sup>26</sup> "At the morning Soma-feast they completely established "the entire Sacrifice" (*Sat Brāh* iv. 1, 1, 7 Cf also Note 192)

<sup>27</sup> See R.-v ix 7, 8, quoted in Note 195, also Note 202.

<sup>28</sup> "He consecrates him at the mid-day Soma feast." (*Sat. Brāh.* v. 3 5)

<sup>29</sup> The crown was a small branch of the Udumbara tree (*ficus glomerata*), set in a circlet (*paundra*) of gold.

If such a branch were placed among the ornaments of the modern Imperial Crown of India, it would better symbolize British respect for the most truly ancient traditions of India than the lotus, which became a sacred national symbol in post-Vedic times

† See Note 29

"He then prepares two strainers (*paundra*) . . . He weaves

## 12.

Preparation for  
the recital.

Dignity of the  
reciters.

Mode of recita-  
tion.

Antiquity and  
world-wide diffu-  
sion of its main  
theme.

Then bursts to echoing heaven a loud acclaim,  
And voices, cymbals, trumpets sound his  
fame.

A space retiring till the clamours bate,  
He reappears arrayed in grandest state.  
Then two who crowned him, robed in priestly  
white,

From seats of gold, before his throne, recite  
With chant and choral hymns the ritual  
theme,

That shows the soul of sacrifice supreme,<sup>40</sup>  
Of royal law and wisdom, past all price,\*  
Which, duly heard, is deemed a sacrifice;

The tale, in all essentials, told  
Throughout the world from days of old;  
For Europe, Asia, Afric's rites and legends  
shrine

Like themes of mingled justice, ransom,  
grace divine.

gold (threads) into them With them he purifies these consecration  
waters . . . Gold is immortal life That immortal life he lays into  
these (waters)" (*Sat Brāh.* v 3, 5, 15)

"Below the king's foot he throws a (small) gold plate with 'Save  
(him) from death' Gold is immortal life, he thus takes his stand on  
immortal life

"Then there is (another) gold plate, perforated either with a hundred,  
or with nine holes . . . That (gold plate) he lays upon his head . . .  
He thus lays immortal life into him As to why there are gold plates  
on both sides, . . . he thus encloses him on both sides with immortal  
life" (*Sat Brāh.* v 4, 12-14)

"At great celebrations there was always a choir of chanters; and  
it is here assumed that the recital of this legend somewhat resembled  
the modern cantata, or oratorio, having the two chief celebrants as  
leaders, in white officiating robes (Cf Note 185)

The signal to the Chorus through the response to a verse chanted  
by the chief reciter, of the sacred syllable *Aum* (or *Om*) to a Vedic verse,  
and of *EVAM TATHĀ*, ("So it is"), the exact equivalent of the modern  
"Amen," to a non-Vedic verse

The poetical passages, especially those of the *Rig Veda*, would be  
rendered with strict literalness But the prose text, which now exists  
in very clipped and concise phrases, like that of the *Sūtras*, so  
adapted for mnemonic purposes, would doubtless be "rhapsodized,"  
or modified, in recital, according to the skill or pleasure of the reciter,  
and the usual custom of Indian and Oriental bards, ancient and modern  
Sanskrit was called the "perfect" language

\* Cf Note 21.

Reverent attention of the audience.

Time occupied by  
the recital.

13.

King, princes, queen recline on thrones of  
state;  
Ind's hosts, in shining cohorts, round them  
wait;  
Sweet antiphon the chanters interchange;  
Their tones from awe sublime to pathos  
range;  
And mystic AUM, AMEN, responsive rings,  
As verse divine, or man's, the minstrel sings.  
From moon's first wane the perfect language  
flows  
To eve; all India lists, in rapt repose;  
Hushed reverence holds the throngs en-  
thralled around;  
Charmed earth and air in stillness list the  
sound;  
Its course heaven floods with sunshine  
white,  
Its close with radiant ruddier light;  
Rich gems and purest gold gleam round, like  
mirrored suns;  
More rich, more glorious thus the tale re-  
lumined runs.

## Canto I

### SONSHIP

*Note*—Dr Martin Haug's literal translation of the Sanskrit original is placed in this margin for comparison with the paraphrased version—See the *Aitareya Brāhmaṇa* Trans by Dr Martin Haug Book vii ch. 3 Bombay, 1863 (Vol 2, p 460 etc)

*At Brāh. vii 3*

<sup>13</sup> "Harischandra the son of Vedhas,

I.

KING HARISCHANDRA was, in India's prime,<sup>41</sup>  
Of old Ikshvāku's brave and righteous race,<sup>42</sup>  
On grand Ayodhyā's Sūrya throne sublime,  
Successor in his father, Vedhas', place,  
And reigned supreme o'er India's realms  
around,  
But long with Rājasūya rites uncrowned.

For, though he had a hundred consorts, none  
To the exalted Rishi-king<sup>43</sup> had borne  
That great desire of all, a living son;  
Wherefore 'mid state and fame he grieved  
forlorn,

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<sup>41</sup> Harischandra is the subject of many Indian legends. He may have been a real historical personage, though belonging to a semi-mythical age. In genealogical tables his name appears—with the unusual title "King of India"—as the twenty-eighth king of the Solar Dynasty, so called as claiming descent from the Sun. The first king in this line was Ikshvaku, who is traditionally said to have lived in the Tretā, or silver age of the world.

Sir Wm Jones calculated his date to be 3500 B.C., and Colonel Tod 2200 B.C.

Many of the present rulers of Indian states claim descent from this dynasty, chief among them being the Maharānā of Udaipur. Their ancient capital was Ayodhya, near the modern town of Oudh.

<sup>42</sup> "Ikshvāku's sons, from days of old  
Were ever brave, and mighty souled,  
The land their arms had made their own,  
Was bounded by the sea alone  
Their holy works have won their praise,  
Through countless years, from Manu's days"

*Ramāyana* : 5 (Griffith's trans.)

<sup>43</sup> The Mārkaṇḍeya Purāṇa calls Harischandra a "Rajarsi," or Royal Rishi, a Rishi among kings.

At Brāh, vii 3.  
 13 of the Ikshāvaku line, was a king who had no son

" Though he had a hundred wives, they did not give birth to a son

Since quenched appeared his great ancestors' line,  
 By sonlessness debarred from rites divine.<sup>44</sup>

## 2.

'Twas then the silvern Tretā age, when men  
 Had not yet ceased with gods to speak,  
 when vice  
 Had but begun to spoil the world ; and when  
 Man's grateful praise and fragrant sacrifice,  
 With homely rites, were still heartfelt and true,  
 Ere vain corruptions simple faith o'ergrew.

Then wisdom still flowed near its fount ; then  
 speech

Was measured verse ; and Rishis from the  
 sky<sup>45</sup>

Of came to earth, eternal truth to teach  
 In primal Vedic strains that ne'er can die  
 O happy, happy, happy, long-lost days,  
 That visioned float before our raptured gaze !<sup>46</sup>

## 3

" In his house there lived the Rishis Parvata and Nārada

In Hariśchandra's dwelling sojourned then  
 Two godlike sages, through the ages famed,  
 Immortal Rishis, sent from heaven to men,  
 Who Parvata and Nārada were named<sup>47</sup>

<sup>44</sup> Proclamation of the name of his son was a necessary feature of his Rājāsūya (*Conj. Cant* vi 18 *inf*)

<sup>45</sup> 'Rishis' = literally "seers." The sages and poets, by whom the *Veda* (or 'Wisdom') was taught in the earliest ages. It was held that the *Veda* being eternally existent, did not originate with them, although they were the first to "see," or "perceive," it, and to make it known to mankind. Hence their name.

<sup>46</sup> The Indian sacred books speak of four ages of the world (*Yugas*) corresponding generally with those of the Greeks, viz (1) The *KRITA*, or golden age, (2) the *TRETĀ* or silver age ; (3) the *DVĀPARA*, or bronze age, (4) the *KALI* or iron age, in which we are now living. But this is to be succeeded by a restoration of the *KRITA* or golden, age.

Cf Notes 79 and 80

<sup>47</sup> Nārada a solver of difficulties, a giver of good counsel. He is said to have invented the ' *rud* ' or Indian lute, and in the *Ṛig veda*—several hymns of which are attributed to him—he is distinguished as a *Devarishi*, or *Deva rishi*, i.e., a *Rishi* of the gods. He is often associated with Parvata as messenger of the gods.

Parvata (literally "a mountain," or "mountain range") is mentioned



13. *At. Brāh*, vii. 3.

Whose music sweet and wisdom most profound  
Ind's lute and holy Vedas ever sound.

"Once the king addressed to Nārada the (following stanza),—

To Nārada the king his trouble brought  
And humbly thus divine instruction sought ;—

### HARISCHANDRA

"Since all beings, those endowed with reason (men), as well as those who are without it (beasts), wish for a son, what is the fruit to be obtained by having a son? Thus tell me, O Nārada "

"All living creatures crave a son,  
Mankind with reason, brutes with none;  
What fruit from sons do creatures gain?  
This prthce, Nārada, explain." 43

4.

"Nārada thus addressed in one stanza, replied in (the following) ten.

The king, in one short verse instruction prayed,  
But Nārada in ten his answer made;  
And showed how nature prompts what Śāstras teach,  
That sacrifice is due from each for each;  
And how the ages all are joined in one  
Through Śrāddha sacrifice by sire and son.  
Such primal germs of Indian laws and thought  
The sage divine to India's king thus taught. 44

in several books of the Mahābhārata. He was Nārada's constant companion, and also a Rishi of the *Rig veda* (cf. Note 60)

43. "Since the son (trāyate) delivers his father from the hell named 'Put,' he was therefore called Putra by Brahma himself" (*Manu*, ix. 138).

Sonship is indispensable to the spiritual necessities of a Hindu. "His marriage is mainly directed to that object, with a view to the procreation of a fitting person to perform unequal rites, and discharge his ancestral debts or spiritual obligations; and so important are these held to be by Hindus, that if marriage should fail in its object they must have recourse to the expedient of adoption" (*Grady's Hindu Law of Inheritance*, p. 17)

44. These ten stanzas form a compressed statement of the religious ideas, from which both civil law and the various schools of philosophy were afterwards developed in India. They are, therefore, fitly introduced at the beginning of a story primarily intended for the instruction of Indian rulers.

The same ideas are, in like manner, discussed at the beginning of all modern practical treatises on the constitution of society and on Indian law. For example, Sir Henry Maine (*Early Hist Insts*, p. 64) speaks of "Kinship" as the fundamental idea from which "all the various forms

Asi Brak vii, 3

13

## NĀRADA

"1 The father  
pays a debt in his  
son and gains im-  
mortality when he  
beholds the face of  
a son living who  
was born to him

2 The pleasure  
which a father has  
in his son exceeds  
the enjoyment of  
all other beings be-  
they on the earth  
or in the fire or in  
the water

3 Fathers al-  
ways overcome  
great difficulties •  
through a son (In  
him) the Self is  
born out of Self

I " A father's holy debt is paid  
To every past ancestor's shade,  
And life immortal he has won,  
When he beholds a living son,  
Who, born for Śrāddha's funeral rite,  
His course through darksome death will  
light,  
And fix in bliss, while ages last,  
The sires of generations past <sup>50</sup>

II " Nor only so, but while he lives,  
A son exalted pleasure gives,  
Not seas or streams earth, fire, or air,  
Such joys afford such blessings bear <sup>51</sup>

III " Through the great darkness come the  
Fathers bringing  
Their dateless generations to this  
hour  
One self outworn in other self fresh  
springing

of government have been developed, while all modern writers on Specific Indian Property Law begin by expounding the legal obligation and effect of the Śrāddha rites founded on the religious notions of the people and secured to them by Royal Charters and Acts of the British Parliament. See (inf. at) Grady's *Hindoo Law of Inheritance* chaps. 1 and 2.

"Duties are spoken of as debts. The Veda teaches that every Brāhman is born with three debts viz. to offer sacrifices to beget a son for Śrāddha and to repeat the Veda (Śat Brak 1 7 2 1 etc.) The Śrāddha (funeral) rites must be performed by a son or one standing in his place.

All who thereon offer the funeral cake together are thereby united not only among themselves but with the souls of past and future generations of the family.

According to Āśvalayana (*Gṛhya Sūtras* 1 6) a son brings purification to seven eight ten or twelve descendants and ancestors of both his father and his mother in proportion to the more or less exalted nature of their marriage ceremonial.

<sup>51</sup> Although the preceding stanza clearly states that the mere birth of a son is sufficient to free the father—a point on which there is some conflict of authorities—yet the pleasures derived from his continued existence are here extolled partly perhaps because he remains to raise up progeny in his turn and also perhaps to explain and justify the practice of adopting another son in case of his death, to keep up the family line. (See Stranges *Manual of Hindu Law* § 51.)

Ad Brh vi 3

13  
The son is like a well - provisioned boat which carries him over

\*Or [ Always have the fathers overcome the great darkness — Max Müller ]

4 'What is the use of living unwashed wearing the goatskin and beard? What is the use of performing austerities? You should wish for a son O Brahmins! Thus people talk of them (who forego the married life on account of religious devotion)

5 Food preserves life clothes protect from cold gold (golden ornaments) gives beauty marriages

They held aloof the dread mysterious power, <sup>52</sup>

For, like a boat well fraught with stores  
A son o'er death's dark ocean fares  
And safe across his father bears  
To life and light on heavenly shores <sup>53</sup>

IV "Of what avail the austere rites?

The life unwashed the unshorn hair,  
The goatskin garb the painful nights  
The toilsome days the years of care?  
O Brahmins! rather seek a son,  
Then should no blot of blame  
Unsanctify your fame

Nor man deny your duty done—  
Thus does the popular voice upbraid  
The self bound grim ascetic tribe  
who fly  
The household life and social  
marriage tie  
And debt of ancestry unpaid <sup>54</sup>

V "By food a man his life sustains  
By clothes from cold protection gains  
By gold adorned his beauty shows  
By marriage rich in kine he grows <sup>55</sup>

<sup>52</sup> The fundamental concept of Indian philosophy is that there can be no Self (*atman* *Ego*) existing separately from the *One* self existing supreme Self and that the end and aim of every individual man should be to attain complete re union with that one eternal Self. Combined with this is the doctrine of an endless filiation and yet absolute Oneness of all sentient beings. This led to the recondite systems of the Upanishads and to the Nyāya Sāṅkhya and Vedānta systems as well as to the Nirvana of Buddhism.

<sup>53</sup> The boat is the Śraddha sacrifice. A similar expression occurs in the *Ṛigveda* (viu 42 3). Divine Varuna animate the sacred acts of me engaging in this thy worship may we ascend the safe bearing vessel by which we may cross over all difficulties. The *Atareya Brahmana* (i 3 13) explains this verse thus— The ship is the sacrifice the ship is of good passage. The sacrificer sails in it up to the celestial world.

<sup>54</sup> That to fulfil the householder state of life and beget a son is a duty superior to asceticism is enforced in the opening of the *Mahābhārata* (*Adi Parva* 13) by what it calls the *sin destroying story of Jarāhanu*.

<sup>55</sup> Gold and kine are here contrasted. The former is treated simply

. *At Brâh*, vii 3.

13  
produce wealth in  
cattle, the wife is  
the friend, the  
daughter object of  
compassion \*; but  
the son shines as  
his light in the  
highest heaven

\* Or ["His  
daughter is a pity"  
—*Max Müller*]

"[6 As hus-  
band he embraces  
a wife, who be-  
comes his mother,  
when he becomes  
her child. Having  
been renewed in  
her, he is born in  
the tenth month"  
—*Max Müller*]

Or [The hus-  
band after concep-  
tion by his wife,  
becomes an embryo  
and is born again  
of her for that is  
the wifehood of a  
wife (*jayâ* that he  
is born (*jayatê*)  
again of her —  
*Dr Bühler*]

[7 A wife is

His wife a faithful friend will prove;  
His daughter's birth will pity move; <sup>56</sup>  
But in a son his light is given,  
That shining guides to highest heaven.

VI. "The man in his wife was conceived anew;  
Her child he became while in her he  
grew;  
In her his renewal of life was done;  
Himself, in the tenth month, she bore,  
her son."

VII "The wifehood, indeed, is this of a wife,  
That through her survive the ancestors  
past;  
Of fathers to come she beareth the life,  
Concealing a germ that ever shall last;  
Connecting the worlds by a chain never  
ending,  
Past, present, and future in mystery  
blending. <sup>58</sup>

VIII "Thus willed the gods [of heaven and  
saints of old,

---

as ornament, not having become currency, or a measure of wealth, at the epoch of these verses. True wealth then consisted of cattle, which were often acquired by a man as dowry with his wife. Cf. Note 91

"Many reasons have been alleged for the special Indian prejudice against female infants, such as the difficulty of finding a suitable dowry, etc. But the chief seems to be that a daughter cannot perform Śrāddha. It is hopeful, however, to observe that the "ancestral crime" of female infanticide has died, or is dying, out

"Then only is a man a perfect man when he is three, himself, his wife his son. For thus have learned men the law declared, 'A husband is one person with his wife' (*Munu*, ix 45). This subject is treated at some length in the *Āitareya Aranyaka* (or *Āitareya Upanishad*) translated by H. T. Colebrooke

The doctrines of this, and the four succeeding stanzas, including the necessity of sons to animals as well as to men, are illustrations and developments of the Pantheistic notion of one eternal *ātman*, or "Self," involved in Stanza 3

"Hence the preference of a wife who is the mother of sons, and the legal permission to "supersede" one who is not, which are remarkable

*At Brâh*, vii, 3.  
13  
a wife (jâyâ) because  
man is born (jâyate)  
again in her. She is  
a mother (âbhât)  
because she brings  
forth (âbhâti). A  
germ is hidden in  
her" — *Max Müller*  
[

"8 The gods  
and the rishis en-  
dowed her with  
great beauty. The  
gods then told to  
men, 'this being is  
destined to produce  
you again.'<sup>11</sup>

"9 He who has  
no child, has no  
place (no firm foot-  
ing). This even  
know the beasts

"10 This is the  
broad well trodden  
path on which  
those who have  
sons walk free from  
sorrows. Birds and  
beasts know it.

"Thus he told"

Who beauty granted her of highest  
worth;

The gods to men in ancient ages told,  
'This being is ordained for your new  
birth.'<sup>12</sup>

IX. "A sonless man is insecure;  
No firm foothold of life hath he;  
Of this the very beasts are sure,  
And mate promiscuous, blameless, free.

X "The broad, well-trodden, path to bliss,  
Pursued by men with sons, is this;  
A path from whence all sorrows flee,  
Which birds and beasts instinctive see.  
Therefore, to rest secure from pain,  
All creatures seek a son to gain."

## 5. EPODE

[As thus he told and ceased, blank darkness fell  
On grief-struck, sonless Hariśchandra there  
Heart-wrung he stood, and found no words, to  
tell  
His mournful thoughts, his anguished, deep  
despair

Without a son to pay his ransom price,  
Without a boat death's flood to waft him  
o'er,  
Unpaid his filial debt of sacrifice,  
Outcast from bliss he must be evermore

features of Oriental, and Indian, family life. (Cf *Strange's Manual of Hindu Law*, sec 12.)

<sup>11</sup> The "seed of the woman" is appointed for the salvation of man-  
kind in Genesis iii 16, 20. Here woman is said to be ordained for the  
new birth (regeneration) of man.

Ind's people thus perceived, and waited round ;  
Awe-struck, none moved, none spoke, all  
held their breath ,  
They shared his grief, but yet no comfort  
found ,  
The silent stillness was as very death.] .

## Canto II

### RIGHTEOUSNESS

*Ait. Brāh*, vii. 3.

14.

"Nārada then told him, 'Go and beg of Varuṇa, the King, that he might favour you with the birth of a son (promising him at the same time) to sacrifice this son to him when born.'"

I.

BUT NĀRAD'S voice, in accents sweet and smooth,  
Like heavenly music, soon the silence broke,<sup>60</sup>  
And sage advice, the monarch's grief to soothe,  
He softly thus to Hariśchandra spoke.

NĀRADA

"Seek Varuṇa, the ever-living King;<sup>61</sup>  
Request of him a son from thee to spring;  
And asking, vow a gift beyond all price,  
Thy son himself, when born, in sacrifice."

2.

"He went to Varuṇa the King, praying, 'Let a son be born to me; I will sacrifice him to thee.'"

Hard, hard in act of asking to resign  
So dear a bliss; yet such the word divine.  
Not Hariśchandra's to reason, but obey  
His will who made the sun's unswerving way,  
And rules in righteousness the worlds he made:

<sup>60</sup> In the *Brahma Purāṇa*, Nārada is called "smooth speaking Nārada." His general character somewhat resembles that of the Greek Orpheus (cf. Note 47); and like him he is said to have descended from heaven to visit Pātāla, the infernal regions.

<sup>61</sup> Varuṇa (literally, the "All Encompasser") was an object of supreme worship in the early Vedic period. As King of all Gods, and Ruler of the Heavens, the concept corresponded to the Greek *Olympus*, and the Latin Jupiter. In modern Hindu mythology, he appears most frequently with the attributes of Neptune, as Ruler of the Waters; but the primitive concepts of him were supremely spiritual, the principal being his essential righteousness.

*Ati. Brāh.*, vii 3.  
14.

So thus the king his King, unshrinking,  
prayed.

### HARIŚCHANDRA

"Lord Varuna, to thee I bow;  
O grant a son, my life to share,  
And then, in sacrifice, I vow  
To give the son vouchsafed to prayer."

3.

"Then a son,  
Rohita by name,  
was born to him.

Kind Varuna received his prayer,  
And gave a son his life to share;  
And Rohita the babe was named,  
From Indra's lightning bow inflamed,<sup>62</sup>  
That spreads red radiance through the world,  
And thence the ancient darkness hurled.

4.

Thus dark despair from Hariśchandra fled,  
And radiant hope around the infant spread;  
In life's fresh stream, red mantling in his face,  
The father lived again, and all his race.

Well might he now rejoice at bright relief  
From ominous fears. Alas! his joy was brief,  
Nor stayed the will of Varuna to crave  
Instant surrender of the boy he gave.

### VARUNA

"Varuna said to  
him, 'A son is born  
to thee, sacrifice  
him to me.'"

"Thy son is born: perform thy vow,  
And sacrifice him to me now."

<sup>62</sup> The name Rohita is thus defined:—"red, of a red colour, a red horse, a fox, a form of fire, a kind of rainbow appearing in a straight form, Indra's bow unbent and visible to mortals." The dispersal of the powers of darkness by Indra is further alluded to subsequently (cf. Note 173).

In the *Viśṇu Purāṇa* (iv 3) Rohita is called Rohitāśva (having red horses); but in the *Vāyu Purāṇa*, and elsewhere, he is called Rohita.

"Traces of his name appear in the strongholds of Rotas in Behar, and



At Brāh, vii 3.

14 "Harischandra said, 'An animal is fit for being sacrificed, when it is more than ten days old. Let him reach this age, then I will sacrifice him to thee.'

5.

The quick demand revived his old despair;  
Yet he to claim a short respite would dare  
Full well he knew, the righteous King of  
Heaven

Could never break the law himself had given:  
So pleaded thus, with boldly reverent awe,  
That Varuna himself should own the law."<sup>2</sup>

### HARISCHANDRA

"The laws unmet for offering hold  
'A beast, or it be ten days old;  
O ten days let him live, I pray,  
And then the sacrifice I'll pay.'" <sup>21</sup>

6.

The righteous Lord of Laws agreed to give  
What Laws prescribe, and Rohita let live  
But more than ten days passed in rapid flight,  
And Harischandra still delayed the rite;  
Then urged Varuna the reluctant King  
To wait no longer, but his offering bring

### VARUNA

"Ten days have passed, perform thy vow,  
And sacrifice him to me now"

in the Panjab" "The Harivamśa states that he founded Rohitapura" (*Vishnu Purāṇa* (Wilson's Works) iii p 288) Hamilton in his *Genealogies of the Hindus* (p 32) says—"Harischandra was a very great conqueror; and his son Rohita or Rohitāśva founded, and is said to have resided at, the fortress, which from him is called Rohitas, corrupted in our maps to Rotas"

"It is particularly noticeable that all Harischandra's pleas are founded on some regulation respecting sacrifices, and that Varuna, the heavenly king, by frequent postponement of his claim, in compliance with permissions granted by law, not only exemplifies his own graciousness but gives a practical example to earthly kings that they also should rule according to both law and mercy

"The milk of animals whose offspring is not ten days old, was classed among forbidden food (*Manu* v 8, *Gaut Dharm*, xvii 22-3)

The tenth or twelfth day after birth was ordained for the Namadheya, or ceremony of naming the child (*Manu* ii 30)

According to Levitical law, no beast was to be sacrificed till it was eight days old (*Lev* xxii, 7)

*At. Brāh.*, vii. 3.

14.  
"Harischandra  
answered,—

"An animal is  
fit for being sacrific-  
ed when its  
teeth come. Let  
his teeth come, then  
I will sacrifice him  
to thee."

"After his teeth  
had come, Varuna  
said to Haris-  
chandra, 'His teeth  
are now come, sacrific-  
e him to me.'

"He answered,  
'An animal is fit  
for being sacrificed  
when its teeth fall  
out. Let his teeth  
fall out, then I will  
sacrifice him to  
thee.'

"His teeth fell  
out. He then said,  
'His teeth are fall-  
ing out, sacrifice  
him to me.'"

7.

But he again pleaded the sacred Laws,  
And confidently begged a further pause.

### HARISCHANDRA

"An offered beast no laws disown,  
Albeit the creature's teeth be grown;  
Allow his teeth to grow, I pray,  
And then the sacrifice I'll pay." 22

8.

King Varuna, indulgent, heard the plea,  
And till his teeth should grow, the boy left  
free;

Yet, when they all had grown, the father's heart  
Remained reluctant from his son to part,  
And so delayed his promised offering still;  
When Varuna again declared his will.

### VARUNA

"His teeth have grown; perform thy vow,  
And sacrifice him to me now."

9.

Again the father, though distraught with care,  
From the law's letter drew a further prayer;—

### HARISCHANDRA

"A beast whose young milk-teeth are shed  
May yet to sacrifice be led;  
O let his teeth fall out, I pray,  
And then the sacrifice I'll pay." 22

"Possibly the growing of the infant's teeth coincided with the cere-  
monies of *Nishkramana* (first leaving the house), and the *Annasprājana*  
(first feeding with rice), in the fourth and sixth months of his age (*Mānu*,  
ii. 34).

"The commencement of shedding his milk teeth might in India coin-  
cide with the *Chandharman* (tonsure) performed upon all twice-born men  
children in the first or third year (*Mānu*, ii. 35).

The flesh of animals whose milk teeth have not fallen out was classed

14. *Atk. Brāh.*, vii. 3.

10.  
Kind Varuna again the father heard,  
And, till the teeth should fall, his claim deferred;  
Then though through years they fell all, one  
by one,  
The promised sacrifice remained undone;  
But Varuna, all-wise, knew they were shed,  
And thus again to Hariſchandra said :—

### VARUNA

" His teeth are shed ; perform thy vow,  
And sacrifice him to me now."

" He said, ' An animal is fit for being sacrificed when its teeth have come again. Let his teeth come again, then I will sacrifice him to thee.'

11.  
But studious Hariſchandra yet could plead  
The law's permission still to stay the deed.

### HARIŒCHANDRA

" A beast in offering may be slain,  
Although its teeth have grown again ;  
O grant him second teeth, I pray,  
And then the sacrifice I'll pay." 67

" His teeth came again. Varuna said, ' His teeth have now come again, sacrifice him to me.'

12.  
Still Varuna, all-gracious, heard the prayer,  
Consenting once again the lad to spare ; -  
But, when his second teeth at length were  
grown,  
Too fast, it seemed, his childish days had flown,  
And all too soon his dawning manhood came ;  
As Varuna, insistent, urged his claim.

### VARUNA

" Lo! second teeth ; perform thy vow,  
And sacrifice him to me now."

among foods forbidden to Brahmans (*Gaut Inst.*, xvii. 31). As such it would also be unsuitable as a sacrificial offering

" Āśvallyana prescribes that the spit ox for sacrifice, with the formula, " Grow up agreeable to Rudra, the great god," should be allowed to grow

13.

But Hariſchandra yet could further pray,  
And plead a fond excuse for more delay,—

## HARIŒCHANDRA

"A Kſhatra's son may only be  
A fitting sacrifice to thee,  
When, girt with armour, spear, and sword,  
He's worthy of his valiant lord."

14.

The heavenly Kſhatra heard 'the Kſhatra's  
prayer,  
And spared the Kſhatra youth, till arms he  
bear; "as  
But when in glorious arms the young prince  
shone,  
The father found his heart more fond had  
grown;  
Rejoicing to behold the bright array,  
More he reluctant was his vow to pay.  
Thus Varuna discerned; and changeless still  
He thus declared his final, righteous will;—

## VARUNA

"In arms he's clad; perform thy vow;  
In sacrifice I claim him now."

15.

At last the stricken king fresh plea found none;  
Th' evaded sacrifice must now be done;  
And briefly, brokenly, he answer made.

*Asi. Brâh*, vii. 3.

14. "He answered,  
'A man of the war-  
rior caste is fit for  
being sacrificed  
only after having  
received his full  
armour. Let him  
receive his full ar-  
mour, then I will  
sacrifice him to  
thee.'

"He then was in-  
vested with the  
armour Varuna  
then said, 'He has  
now received the  
armour, sacrifice  
him to me'

["The king re-  
plied, 'Be it so'—  
*Wilson's trans*]

up until it has cut its teeth, or become a bull, and then be sacrificed (*Āśv Gṛāh Sūtr*, iv 8)

"The sons of Kſhatryas were solemnly invested with armour in their eleventh year, and were then spoken of as being born a second time. This probably was the age of Rohita when he went to the forest. At the subsequent time when he returned with Śunahſepha, he would have been 16 or 17 years old. And—allowing for the earlier initiation of Brāhmins, and the probability that, for sacrificial purposes, the substituted victim would be of corresponding ritual status—Śunahſepha would then have been three years younger than Rohita, say between 13 and 14 years of age.

The Rāmāyana speaks of him as a youth, but the *Antareya* says nothing about his age. Hence this elucidation is not unnecessary.

*Atl. Brāh.*, vii. 3,  
14.

"After having thus spoken, he called his son, and told him,—

" ' Well, my dear, to him who gave thee unto me, I will sacrifice thee now.' "

"But the son said, 'No, no,' took his bow and absconded to the wilderness, where he was roaming about for a year."

## HARISCHANDRA

"So be it now; his price be paid."

16.

With heavy heart he called the lad,  
And thus with tender words and sad;—

## HARISCHANDRA

"Thou'rt Varuna's, not mine, dear son!  
His will supreme must now be done;  
He gave thee to my prayer and vow,  
And claims thee as his offering now;  
He bids me pay thy promised price,  
And yield my boy for sacrifice."

17.

The lad this truth no sooner knew,  
Than "Nay!" he said, and turned, and flew;  
Then, taking bow and forest gear,  
He roamed among the woods a year."

## 18. EPODE

[Kind mercy, thus with righteousness combined,  
Heaven's king evinced. He gave a son,—and,  
kind

To human weakness, oft his claim postponed,  
Yet broke no law, nor breach by man con-  
doned.

Sure India's king should still have kept his  
trust,

Though e'en to death, in Him so good, so just;  
But not the human father's qualms prevailed;  
His word was broken, and his offering failed.

"The great and mysterious jungle laid mighty hold upon the imagination of India's ancient poets. The *Mahābhārata* turns on the exile of the Pāṇḍavas to the forest of Kāmyaka, and the *Rāmāyana* upon the exile of Rāma and Sītā to the forest of Dandaka.

In this story Rohita spends six years in the forest, and in the story of Śakuntalā, it was while wandering in the forest that Dushyanta met and married Śakuntalā. Many other examples might be cited.

As Brāh, vii 3,  
14

'Twas his to smite his son. Then, though  
unslam,  
His vow he would have kept. For laws ordain,  
That,—“Kings who smite offenders, sacrifice  
Indeed with offerings deemed of richest price”<sup>10</sup>

## 19.

And Manu saith,—“Creation's Lord hath  
made”<sup>11</sup>  
His own son, Chastisement, to be king's aid;  
He, Brahma's glory, is incarnate law,  
Who holds these fixed and moving worlds in  
awe.

“Through fear of Him all ranks of beings keep  
Their several bounds, and safely wake and  
sleep  
Thus they subsist, enjoying and enjoyed,  
In mutual duty swervelessly employed.

<sup>10</sup> This doctrine might be fairly inferred from the sequel of this story, as well as from the somewhat parallel ancient stories of Iphigenia (Ovid, *Met.* xii 35), and of Isaac in Holy Scripture (Gen xxiii 9, 14). It is, however, categorically stated in the principal law code of ancient India thus,—“A king who corrects the created beings in accordance with the sacred law, and smites those worthy of corporal punishment, daily offers, as it were, sacrifices at which hundreds of thousands (are given as) fees. For, by punishing the wicked and by favouring the virtuous, kings are constantly sanctified just as twice born men by sacrifice (*Manu*, viii 306, 311).”

<sup>11</sup> These lines closely render the sense of another passage in *Manu* (vii 14-22) wherein the fundamental principles of divine and human government are stated, the latter being considered a reflex of the former.

Its moral grandeur is wonderfully lofty and far-reaching. It contemplates Punishment (or *Chastisement*, as we prefer to render it, because it includes the notion of correction as well as penalty), as a Divine Energy, employed and delegated to human rulers for the protection of all creatures, and therefore, in fact, a mode of the Divine Benevolence, not a mere act of vengeance.

All are subject to it, including those earthly rulers to whom its administration is delegated, who for neglect to use it, or for its improper use, are themselves liable to its Divine infliction.

The whole of this legend is an example of the practical operation of these principles, and hence a categorical statement of them from so ancient and authoritative a book as *Manu's Law Code* is thought an appropriate interpolation.

14. *Att. Brāh.*, vii. 3.

"By Him—the man, the King indeed!—  
controlled,

The four Estates their social order hold ;<sup>11</sup>  
Secured by Him, Eternal Law abides,  
And all that men design, or do, He guides.

"Well reasoned, Chastisement makes glad the  
world ;

Ill reasoned, 'tis Destruction blindly whirled ;  
To mete it rightly needs a well-fraught mind ;  
For one quite guiltless man is hard to find.

"Patiently kings must those who need it  
seek ;

Or strength would roast, like fish on spits, the  
weak ;

The offerings dogs would lick, crows filch,  
and fly.

Possession cease, and low things oust the  
high.

"And Chastisement will reach, in fiery light,  
That king, and all his kin, who fails to smite ;

His forts, lands, fixed and moving goods,  
'twill rend,

And saints and gods departing heavenward  
wend."

20.

Both Grace and Justice thus in Law unite ;  
For Law's sake, Grace itself bids Justice smite.  
And though the son from Grace and Justice  
hide,

The Law Supreme must yet be sanctified.]

<sup>11</sup> The four castes or orders of mankind peculiar to Indian society.

## Canto III

### GUIDANCE

15 *Ati. Brâh, vii. 3.*

"Varuna now seized Hantschandra, and his belly swelled (i.e., he was attacked by dropsy)

Or [afflicted the descendant of Ikshvâku with dropsy."—Wilson]

"When Rohita heard of it, he left the forest,

"And went to a village where Indra in human disguise met him"

1.

Then Varuna on great Ikshvâku laid  
The hand of chastisement for right delayed;  
He sent o'erflooding waters through his veins,  
Till his swollen body racked him sore with pains.

Though dire the chastisement, 'twas not  
malign;  
For calmly just, and wise, is wrath divine;—  
Designed to work amendment, not destroy,—  
It grieved, but healed, both king and errant boy.

2.

And Rohita, when closed the year, had learned  
His father's suffering state, and straight he turned,

With contrite heart, King Varuna to appease,  
And yield himself, his dear-loved sire to ease.  
But pain's hard discipline had yet to run  
Its destined years. And till its work was done  
The gracious power, from whom he'd sought  
to hide,  
Vouchsafed, unseen, to be his friend and guide.

3.

For, as he left the woods and neared a town,  
Not entered, Indra, king of gods, came down

"The Sanskrit text is, "atha ha Ikshvâkum Varuno jagrâha," i.e., Then the Ikshvâku Varuna seized; and the point of the expression is, that even a king so illustrious as a descendant of the Ikshvâku race is not exempt from Divine punishment when merited



15. *Ati. Brāh*, vii. 3.  
 Or ["Indra, in  
 the form of a man,  
 went round him."  
 —*Max Müller*]

"And said to  
 him, 'There is no  
 happiness for him  
 who does not travel.  
 Rohita! thus we  
 have heard. Liv-  
 ing in the society of  
 men, the best man  
 (often) becomes a  
 sinner (by seduction,  
 which is best avoid-  
 ed by wandering to  
 places void of hu-  
 man dwellings);'  
 for Indra is surely  
 the friend of the  
 traveller. There-  
 fore, wander."

"Rohita, think-  
 ing, 'A Brahman  
 told me to wander,'  
 wandered for a  
 second year in the  
 forest."

In human form, and circled round him thrice-  
 As Brahman priests encircle sacrifice; "  
 Then straightway sent him wandering back again  
 To meditate on this persuasive strain."

## INDRA (I)

### (Hermit Life)

"O Rohita! thus are we told,  
 The wisdom taught by sages old;—  
 'No happiness can man untravelled win;  
 Often companions lure the good to sin;  
 Temptations best are shunned by travelling far  
 To regions where no towns or dwellings are.'  
 Indra travellers befriends;  
 Travell! He thy way attends"

## 4.

### ROHITA (SOLUS)

He ceased; and Rohita, deep musing, thought,  
 In lone amaze,—“Surely a Brāhman taught  
 That I must far from human tempters flee,  
 To keep myself from sin's pollution free;  
 His inspiration I'll obey,  
 And longer in the jungle stray,  
 With none but forest creatures rude,  
 In self-communing solitude.”

So turning back, he practised rites austere,  
 A hermit in the woods a second year.

“Indra as a man went round him” This was a common form of salutation, to divinities and persons of distinction, imitative of the sun's southern daily course in the heavens, hence called *Pra dakṣiṇa*. It was especially performed at the sacrifices, when priests bore the sacred fire (Agni) round the victim (See Canto IV, and Note 122)

Rohita's employment during the first year is not precisely stated, though we may infer that he used his bow for hunting, like Rāma in the Rāmāyana. But his voluntary return, upon hearing of his father's distress, must have involved his own surrender, and that act was at once accepted by Indra, who was, indeed, mystically, another manifestation of Varuna himself (See Notes 149, 161, 181)

He, however, sent him back repeatedly to the forest, to work out his own purification, before indicating the sacrificial means of full redemption for all parties, as shown in the sequel

Att Brâh vi 3

15 When he was entering a village after having left the forest Indra met him in human disguise and said to him —

The feet of the wanderer are like the flower his soul is growing and reaping the fruit and all his sins are destroyed by his fatigues in wandering. Therefore wander!

Rohita thinking A Brahman told me to wander wandered a third year in the forest

5 ~

And when that holy solitude was o'er,  
He sought to render up himself once more,  
Again he left the woods and neared a town,  
But paused for Indra king of gods, came down

In human form, and circling round him thrice,  
As Brâhman priests encircle sacrifice  
He sent him back again with counsel sage  
Discoursing thus of blessed Pilgrimage "

INDRA (ii)

(Pilgrimage)

' A pilgrim's feet are like the budding flowers  
That swell with promise of the speedy fruit  
For as they swell so grows his soul His hours  
Fly fast on this good road As hastes his foot  
So fade his sins They sleep no more to wake  
Void and extinguished for his labour's sake  
Travel therefore yet a year  
Through sacred roads, thy soul to clear "

6

ROHITA (Solus)

Again he thought — ' A Brâhman sage  
Declared that blessed Pilgrimage  
Will purge the soul from sinful stain,  
And bade me wander back again  
His admonition to obey  
I'll tread the pilgrim's toilsome way,  
And spend a third year journeying wide  
To sacred streams haunts sanctified "

" Having taught the negative safety of the hermit's life in his first stanza Indra teaches in his second the positive sanctification accruing from pilgrimages. Both of these conditions hold an important place in the religious practices of India to this day

## 7.

*Att. Brāh*, vii 3,

15 "When he was entering a village, after having left the forest, Indra met him in human disguise, and said to him,—

His pilgrimage was done, his faults were purged;

But still to yield himself his conscience urged;  
Therefore he left the woods, drew near a town,  
And paused,—for Indra, king of gods, came down

In human form, and circling round him thrice,  
As Brāhman priests encircle sacrifice,  
Thus sent him back, by labour now to gain  
The prosperous fortune idlers wish in vain.

INDRA (III)

(Prosperity)

"The fortune of him who is sitting, sits; it rises when he rises; it sleeps when he sleeps; it moves when he moves. Therefore wander."

"For him who sits, his fortune sits also,"  
And when he rises, fortune rises too;  
For him who sleeps, to sleep doth fortune go,  
But when he moves, it moves, and gains  
    ensue;  
Therefore travel! Back return,  
Still be active! Riches earn."

## 8.

ROHITA (SOLUS)

"Rohita thinking, a 'Brāhman told me to wander,' wandered for a fourth year in the forest

Again he thought—"A Brāhman well has taught,  
That fortune must by strenuous toil be sought,  
And bade me travel still to win mine own;  
Therefore I'll yet the sacrifice postpone,  
And win both heavenly grace and earthly goods,

"The Sanskrit word *bhaga*," here rendered both by Max Müller and Martin Haug, "fortune," is more frequently rendered "wealth, riches, affluence," or as Hayman Wilson gives it in this place, "prosperity"

The word "fortune" is, however, perfectly admissible, so long as it is understood *not* to apply to the fickle, uncertain, wheel-bearing personification of Greek and Latin writers

This distinction is not without importance, because the evident intention of this, and the succeeding, stanzas of Indra is to inculcate the duty and necessity of human exertion, as opposed to dependence upon Chance or blind Fate

*As. Brāh*, vii 3.

15

"While he was entering a village after having left the forest, Indra said to him,—

"The *Kāl* is lying on the ground; the *Dvāpara* is hovering there, the *Tretā* is getting up; but the *Kṛta* happens to walk (hither and thither). Therefore wander! wander!"

Or ["A man who sleeps is like the *Kāl* age, a man who awakes is like the *Dvāpara* age; a man who rises is like the *Tretā* age, a man who travels is like the *Kṛta* age Travel"—*Max Müller*]

By toiling through a fourth year in the woods.  
'Tis written, "Righteous labour wealth to win,  
Does more than penance rites to purge from sin." 78

9.

The toilsome fourth year past, again he turned  
To yield himself. This time with wealth well earned

He left the woods, again drew near a town,  
And paused; for Indra, king of gods, came down

In human form, and circling round him thrice,  
As *Brāhman* priests encircle sacrifice,  
He sent him back, to con this mystic lore  
Of chance, of moods diverse, and eras four.

### INDRA (iv)

(Chance and Time)

"The *Kāl* slumbers on the ground;  
The *Dvāpara* wakes, but hovers bound;  
The *Tretā*, rising, fails to go;  
But *Kṛta* travels to and fro."  
Then wander still! Of glory sure!  
With travelling *Kṛta* evermore!"

"Among all modes of purification, purity in (the acquisition of) wealth is declared to be the best; for he is pure who gains wealth with clean hands, not he who purifies himself with earth and water" (*Mann*, v 106) Cf also Canto I, 4 (4) *infra*, and the notes thereon

"Max Müller observes that this is one of the earliest allusions to the Hindu notion of the Four Ages of the World, and translates the passage accordingly, as in the margin. (Cf Notes 45 and *inf*)

The same names are given to the throws of gambling dice, *Kṛta*, the throw of four, being reckoned best, *Tretā*, the throw of three, second best, *Dvāpara*, the throw of two, worse, and worst of all, *Kāl*, the throw of one. This was the view of Dr. Martin Haug, who translates accordingly, and adds in a note,— "The meaning of this *Gāthā* is,— 'There is every success to be hoped; for the unluckiest die, the *Kāl*, is lying; two others are slowly moving, and half fallen, but the luckiest, the *Kṛta*, is in full motion'" (p 464)

These translations are not really inconsistent, but the true inner wisdom of the passage, otherwise very obscure, is only ascertained by combining them.

10.

## ROHITA (SOLUS)

15 *At Brāh*, vii 3.  
 "Rohita thinking, 'A Brahman told me to wander,' wandered for a fifth year in the forest

He deeply mused,—“This Brāhman's wise discourse

Connotes vague Chance with Fate's persistent force,

The sages, who have made like names suffice  
 For fate-fixed eras and for chance-thrown dice,

Imply that seeming chance is latent plan,  
 And seeming fate amenable to man;

Even so my mind the inner soul divines  
 Of the mysterious Brāhman's pregnant lines.”<sup>80</sup>

1 “ ‘That he who lies in sleep profound  
 Like Kali's age, terrestrial bound,  
 And Kali's dice, of grovelling throw,  
 Successful gains can never know.

<sup>80</sup> Manu—evidently citing this passage—interprets the names as referring to the Four Ages (yugas) of the World, and applies them to the instruction of a king, saying, “The various ways in which a king behaves (resemble) the Krita, Tretā, Dvāpara, and Kali ages, hence the king is identified with the Ages (of the World). Sleeping he represents the Kali (or iron) age, waking, the Dvāpara (or brazen) age, ready to act the Tretā (or silver) age, but moving (actively) the Krita (or golden) age” (*Manu*, ix 301, 302).

But the ritual of the Śatapatha Brāhmana connects both meanings of the names, by a remarkable *Ceremonial Game at Dice*, publicly played by a king towards the close of his Coronation Rite, which game, by its pre-arranged symbolical result, was said to typify the *Triumph of the Kali Age*. He was placed on a specially appointed throne-seat for the purpose, while the following words were pronounced—“He hath sat down, the upholder of the sacred law,—Varuna in the homesteads . . . ‘among the peasants’

He, the wise !” The dice were then placed in his hand, and several significant ceremonies followed, expressive of the king's sacred character. Towards the end he was hailed as, “Much worker, more worker, better worker !” and soon after, the game was solemnly played (*Sat Brāh*, v 4. 4 . vol 3, p 106).

The main concept underlying this curious ceremony seems to be, that the course of the universe, and the apparently casual throws of dice, are alike controlled by pre-ordained supreme Law, the operation of which, however, may be modified by human action.

A like concept is apparent in the philological facts, that the names of eras and dice are the same, and that Indra's verse does not specify either signification but leaves the learner to apply one or the other, or to combine both, as is here attempted to be done.

*At Brāh, vii 3,*

15

II. " " So he who wakes, but couching stays,  
Like Dvāpara's worthless, brazen days,  
And Dvāpara's meanly hovering cast,  
Is surely doomed to fail at last

III. " " And he who rises, yet not moves,  
Like Tretā's age, of silver proves,  
• He nears the prize, yet comes to nought,  
As Tretā's throw, though high, falls short

IV. " " But he whom active toils engage,  
Like Kṛitā's glorious, golden age,  
And Kṛitā's throw, that nimbly flies,  
Wins fortune's great, victorious prize

" Thus chance and fate, both swayed by man,  
ensure

True bliss to those who patient toils endure  
He therefore bids me still to persevere,  
And travel in the woods another year,  
His word I trust! Success gleams full in  
view!

True wealth and wisdom I will still pursue,  
And resolute in labour strive and wait,  
To chance not trusting nor dismayed by  
fate "

## II.

When he was  
entering a village  
after having left the  
forest Indra said to  
him —

So laboured Rohita the fifth year through,  
And when 'twas past to yield the offering due,  
Again he left the woods, drew near a town,  
And paused, for Indra, king of gods, came  
down,

In human form, and circling round him thrice,  
As Brāhman priests encircle sacrifice,  
Thus told what fruits and glory might be won,  
By travelling still, like yon unresting sun

INDRA (v)

(Glory)

" The wanderer  
finds honey and  
the sweet Udam

" The traveller sure refreshment finds,  
For him the bee her honey stores,

At Brah vi 3

15  
bara fruit, behold  
the beauty of the  
Sun who is not  
wearied by his  
wanderings There  
fore wander wan-  
der!

Rohita then  
wandered for a  
sixth year in the  
forest

He met (thus  
time) the Rishi  
Ajigarta

the son of Surya  
vasa who was  
starving in the  
forest

And Dumbar figs of sweetest kinds <sup>81</sup>  
For him profusely nature pours

" Behold thy brilliant sire, the sun <sup>82</sup>  
Who travelling never rests nor tires,  
See through these worlds how ceaseless run  
His glorious beams his living fires  
Glory thus from travel springs  
Travel! \_ Seek it! Son of kings!"

## 12

Inspired by this high theme he backward  
went

To toil a sixth laborious year content <sup>83</sup>  
Unresting like the sun from day to day  
He swerveless kept the king appointed way  
Within the woods There as the year came  
round

A starving Rishi eremite he found <sup>84</sup>

He Ajigarta, sprung from Fire divine,  
And heir of Suyavas in Bhrigu's line  
Vowed in the woods to lead the hermit life  
Had with him dwelling there three sons and  
wife,

<sup>81</sup> The Dumbar fig was the fruit of the Dumbar tree (Sans *Udumbara* Lat *Ficus glomerata*) a native of India

In Sanskrit rituals this tree was particularly associated with the royal dignity. The framework and seat of the king's throne were formed by bars and planks of its wood tied together with Munja grass (*Saccharum munja*) the ladle from which he was anointed was fashioned of it, and so in the earliest rites was the vase containing the sacred water to be sprinkled over his crown by members of his own military (Kshatriya) caste (*Sat Brah* v 3 5) while the crown itself consisted of a branch of it set in a golden circlet

<sup>82</sup> Rohita was heir of the line of Surya kings who claimed descent from the Sun

<sup>83</sup> Rohita's six years of toil may be interestingly compared with the six days of the week and with the command "Six days shalt thou labour. The Sanhāyana version however sends him back for a seventh year

<sup>84</sup> Ajigarta - literally one that has nothing to swallow. His family connexions and position are described in the *Harivaṃsa* and will be discussed in subsequent notes

The Angirasas or priests of Agni were held in most exalted reverence their fathers being raised to the highest heaven and becoming objects of worship (*Rig Veda* x 14 6) Cf Note 210

At Brāh, vii 3.

15

"He had three  
sons, *Sunahpucchā*  
*Sunahśepa* and  
*Sunolāngula*

Bui now this Āngirasa household stood  
At point of death for very want of food.

One meaning mythos those sons' three names  
show;

As *Sunahpucchā*, *Sunahśepa* so,  
So hight *Sunolāngula*, "*Tail canine!*",  
The name all Ārya used, to note the sign  
Of three, or one fixt mid star, near'st the pole,  
Heaven's guide of earthly travellers tow'rd  
their goal.<sup>82</sup>

For through long ages, ere the Āryans turned  
Tow'rd lands diverse, wise-watching seers  
discerned

This sign, slow ousting Draco, take his place,  
A faithful "Dog," to guard and guide the race;  
Wherefore, though speech has changed, its  
name will dure,  
Ind's *Sunahśepa*, Ārya's *Cynosure*.<sup>83</sup>

<sup>82</sup> There is no further allusion to *Sunahśepa*'s two brothers, either in this legend, or elsewhere, that we have been able to trace; unless, as highly probable, Jamadagni, the Adhvaryu at his projected sacrifice, were his elder brother under another name (see Note 100, etc.)

It was necessary, from a legal aspect, to mention them, because had he been an only son, his subsequent adoption by Viśvāmitra would have been unlawful (see the ancient authorities, quoted by H T Colebrooke in the *Digest of Hindu Law* Bombay, 1835 Book v 283)

The mention of three brothers with one virtual name, each name being of the same significance, viz, "*Cynosure*," or "*Dog's Tail*," adds cogency to the conjecture of intended allusion to the constellation of that name, which really consists of three visible stars, although the name is frequently applied only to the "mid," or polar, star of the heavens

The whole constellation of seven visible stars, is now called "*Ursa Minor*," but must anciently have been (*Sans* Śvan, sun; *Gr.* κυων, κυων; *Lat.* can, canis) "*The Dog*" How otherwise could its tail have been *Cynosure*?—to say nothing of the fact that a bear's tail is pendulous, never upright, as this must be represented by the configuration of the constellation

<sup>83</sup> These astronomical allusions will be understood, from the preceding note, and the following quotation, viz—

"The bright star of the Lesser Bear, which we call the pole-star, has not always been, nor will always continue to be, our *Cynosure*. At the time of the construction of the earliest catalogues, it was 12° from the pole, it is now only 1° 24', and will approach yet nearer, to within half a degree, after which it will again recede, and slowly give place to others which will succeed it in its companionship to the pole" . . . "At the epoch of the



*At Brāh*, vii 3,

13

'Twas Rohita's prime duty now to try  
Some means to stay those Brāhmans' deaths,  
so nigh,  
But, when their heaven-descended rank he  
learned,  
And mystic names, the traveller-prince dis-  
cerned  
His guide celestial, hitherto unknown,  
Who now the means of ransom made his  
own  
For quick he saw, by inspiration fired,  
Their numbers, rank, and desperate plight  
conspired  
To make it fit that he, now wealthy grown,  
Should pay a price to make one lad his own  
Where all agreed, no law would any break,\*  
So Rohita before the household spake—

### ROHITA

"O Rishi-priest of saving sacrifice,"<sup>81</sup>  
To save thy dying household, take the price  
I freely offer thee, a hundred kine,  
That one of these, thy starving sons, be mine,

"He told him,  
Rishi

"I gave thee a  
hundred cows for I  
will ransom myself

building of the great pyramid, the bright star, a Draconis was the pole-  
star" (Herschell's *Astr*, pars 318, 319)

Strabo, commenting on the silence of Homer respecting the Cynosure,  
says "It is probable it was not considered a constellation until the Phœni-  
cians specially designating it and employing it in navigation, it became  
known to the Hellenes" Hence it was called *Phonikê* (Hyginus, *Poet*  
*Astr* ii 2) and Thales, himself a sage of Phœnician (or Oriental) descent, is  
said to have taught his countrymen to steer by it, instead of by Ursa Major

\* See Notes 85, 100 and 211

"*Saving Sacrifice*" This concept of sacrifice is abundantly illus-  
trated by the incidents of this legend, and in the appended Notes and  
Dissertations, *passim*

But the following brief expressions, in Vedic works may be quoted  
here as bearing directly on the point, which is more fully treated of else-  
where

"Those who sacrifice remove sin"

[*Yajamānāḥ pāpmānam ghnate*] (*At Brāh*, v 25)

"Which, O Death, are thy thousand and ten thousand ropes for killing  
mortals? By the power of sacrifice we destroy them all"

[*Ye te sahasram ayutam pāśaḥ Mṛtyo martyaya hantave Tan jayā-  
sya mājaya sarām atayajamahe*] (*Tait Brāh*, i 10, 8, 2)

*At Brâh*, vii 3,  
15  
(from being sacrificed) with one of these thy sons \*

"Ajigarta then excepted the eldest, saying 'Do not take him,' and the mother excepted the youngest, saying, 'Do not take him,'

Who, bound for me upon the Yûpa tree,  
From sacrifice may free my sire and me.  
One thou may'st spare, and all be saved by one,  
And Varuna's all-righteous will be done." 88

## 14.

Such offered means to spare the household life  
'Twixt love and duty raised a painful strife.  
If they must part with one, which should they choose?  
To save the rest, how could they one refuse?  
Hard pressed to make the dread alternate choice,  
Parental nature wrung each parent's voice.

## AJIGARTA

The father said,—“ Though hard, it must be done,  
Yet must a father keep his eldest son.”

## AJIGARTA'S WIFE (SATYAVATĪ)

The mother wept,—“ Though one must hence be torn,  
Yet must a mother keep her youngest born ” 89

\* The view that Ajigarta, or any of the parties to this transaction, originally contemplated Sunahsépha's actual butchery in sacrifice is not supported by the expressions of the legend, or by the usual Vedic sacrificial ritual

Ajigarta is not blamed for selling his son. He is even justified for it, by Manu under the circumstances; and rightly so, since it only involved his transfer to a royal purchaser, in the first instance, and to another Brâhman family afterwards as the result of his ceremonially—and only ceremonially—occupying the place of sacrificial victim

According to the ritual, both men and animals were offered, but all, except such animals as were ordinarily used for food were released after the preliminary rites had been completed (see Note 115)

This was in accordance with the whole spirit and object of the Vedic sacrificial system, as hereinafter demonstrated

"Sunahsépha was sold by the joint consent of father and mother, the mother even exercising a right of excepting the youngest son. In like manner she is afterwards represented as joining with the father in the entreaty for him to rejoin his family

Thus, doubtless, represents the legal position of a mother at the Vedic

Att. Brāh, vii 3,

15  
 "Thus they  
 agreed upon the  
 middle one, Śunah-  
 śepa. He then  
 gave for him a hun-  
 dred cows,

15.

So in unnam'd silence, they agreed<sup>20</sup>  
 To Śunahśepa's sale Their day of need  
 Ended when in due form, "For these he's  
 mine!"

Quoth Rohita, and gave the hundred kine.<sup>21</sup>

16.

"left the forest,

This gained, the prince's exile ends;  
 So swift his way at once he wends,  
 To seek his loved parental home,  
 No more through distant wilds to roam.

No seeming Brāhman turned him back,  
 To tread again the jungle track;  
 So leading forth the Brāhman lad,  
 He travelled on, secure and glad.

epoch, and contrasts favourably both with subsequent Indian law codes, and those of Greece and Rome, which conferred the right of giving sons for adoption into other families upon the father only, during his lifetime

<sup>20</sup> At this point of the legend, the Rāmāyana version introduces a voluntary tender of himself by Śunahśepa

But, although willingness on his part is of great importance to a right understanding of the legend, there was no need, at the Brāhmanic epoch (whatever might have been the case at the long subsequent Rāmāyana epoch) for a direct statement on the subject

The consent of the victim was then so thoroughly well understood to be essential to every sacrifice, that the very animals were theoretically supposed to be consenting parties to their own immolation

Many texts might be quoted on the point, but the following two will suffice, viz., "The animal, when carried to the slaughter, saw death before it Not wishing to go to the gods, the gods said to it, 'Come, we will bring thee to heaven' The animal consented" (Att Brāh, vol ii p 86)  
 "Accordingly, they (the animals) resigned themselves, and became favourably disposed to the slaughtering" (Śat Brāh iii 7, 3, 5)

The point is further illustrated by a story in the fourteenth book of the Mahābhārata, which represents Kṛṣṇa and Arjuna, disguised as Brāhmanas telling Rājā Mewarādhwaja that a tiger had carried away the son of Kṛṣṇa, and could only be appeased by being given half the body of the Rājā's son; whereupon the Rājā agreed to sacrifice himself and directed his wife and son to saw him in two, but Kṛṣṇa, perceiving a tear in the victim's left eye, stopped the sacrifice, as the offering was an unwilling one

"All payments both in this story and generally through the Vedas, are expressed in *kine*, indicating an extremely remote period corresponding to that implied in the Latin '*pecunia*,' money, derived from '*pecus*, *pecoris*,' cattle or sheep, which were universal measures of value, before gold and silver were employed for that purpose (cf Note 55)

*At Brâh, vii 3.*

15

"entered the village, and brought him before his father, saying, 'O my dear (father) by this boy I will ransom myself (from being sacrificed)'

Or [ 'Rejoice, father, for with this youth shall I redeem myself' —  
H H Wilson ]

'He then approached Varuna the king (and said) 'I will sacrifice him to thee'

"He said, 'Well let it be done, for a Brâhman is worth more than a Kshatriya'

17.

He went forth lonely, clad in forest gear,  
And lonely had he travelled many a year;  
But now with ransom and a princely train  
He rode triumphant to the town again.

His present joy made travel past seem light;  
His dear ancestral home drew soon in sight;  
And with glad tidings thus, as he drew near,  
He crowned the measure of his father's cheer:—

## ROHITA

"Rejoice, O father! we may now be free!  
This lad I bring; in him my ransom see!"

18.

Then Harischandra, for his malady  
Stayed not, to Varuna again came nigh;

## HARISCHANDRA

"Lord Varuna, I thee implore,  
My fault forgive, my health restore,  
Nor bid me still my son destroy;  
Accept for him this Brâhman boy."

19.

And Varuna, appeased, beheld the king  
Come near with contrite heart and ransom  
bring,  
Therefore he laid his vengeful anger by,  
And thus vouchsafed a kind, yet just reply:—

## VARUNA

"More worthy is a Brâhman lad  
Than thine, O Kshatra, armour-clad;"  
With him thy promised offering make;  
And then, for his exalted sake,

\* According to this even the gods themselves held Brahmins in higher estimation than the highest ranks of other men

At Brāh, vol 3,  
15

The righteous law will grant release,  
Will spare thy son, thy suffering cease."

## 20.

"Varuṇa then explained to the king the rites of the Rājasūya sacrifice, at which on the day appointed for the inauguration (*abhishechanīya*) he replaced the (sacificial animal) by a man"

This Rājasūya rite he then ordained,  
And all its feasts and sacrifice explained,  
As planned to raise earth's kings, and vest  
their throne  
With world-wide sway, like Varuṇa's alone.

He changed, howe'er, the final Crowning Feast,  
By ordering man as victim, not a beast,<sup>93</sup>  
And though thus He, who governs earth and  
skies,

Dread Dasyu offerings seemed to legalize,—

His word was clear.—He must be good and  
just—

Therefore did Hanṣchand, in perfect trust,  
Make ready for the rite divinely given,  
That yet should him and his exalt to heaven<sup>94</sup>

## 22. EPODE

[Thus Heaven itself had led its wayward son  
Till years of discipline blest work had done  
It bade him, *hermit-like*, to live unstamed,  
Then taught how *pilgrimage* forgiveness gained

<sup>93</sup> A close translation of the Sanskrit text would be—"He then explained the Rājasūya sacrifice, when at the Abhisheka he was to bring a man as his offering"

The Rājasūya rites were sometimes called collectively, a *varuṇasava*, i.e., according to Sāyana, a consecration to the universal sway wielded by Varuṇa

The Abhisheka was the final sprinkling (or anointing) ceremony, lasting five days, on the fourth of which it was customary to sacrifice an animal (cf. Note 103)

(See *Śat Brāh*, Dr Eggeling's Pref. to vol. III)

<sup>94</sup> In the *Mahābhārata* (*Sabha Parva*) it is said that Hanṣchandra resides in the court of Indra (*Svarga*), to which he was elevated for his performance of the Rājasūya and for his unbounded liberality

It is a popular belief in India, that all the people of his city were raised to heaven with him

It showed that active *toil* good *fortune*  
brought,  
How *wisdom* might be gained by earnest  
*thought*;  
To *glory* then it pointed out the way,  
And led him where his destined *ransom* lay.

These themes, repeated oft through ages old,  
Taught kings, through toil and pains, their  
                    thrones to hold,  
While heavenly ransom, shown to Ind's whole  
                    race,  
Betokened, surely, HEAVEN'S ETERNAL GRACE.

## Canto IV

### SACRIFICE

1.

At Brāh, vii 3.  
16

AUSPICIOUS gladness filled the monarch's mind,

No more he tried some fond excuse to find,  
But sent swift heralds forth, with zealous care,  
This word to every prince of Ind to bear<sup>15</sup>

#### HARIŚCHANDRA

"With haste your Brāhmans bring, your  
Kshatras speed,  
Bid Vaiśyas come, respected Sūdras lead,"<sup>16</sup>  
And come yourselves, in panoply and state  
My Rājasūya rites to celebrate"

2.

Invited thus, vast Indo Āryan throngs,  
In bright array, with music, dance, and songs,  
Like surging waves, swept through the gay-  
decked roads<sup>17</sup>

To reach the glorious city's bright abodes;

<sup>15</sup> The summons here supposed to be issued by Harischandra, corresponds with that of Yudhishtira on a like occasion (*Mahāb Sakh Parva* 33) and the throngs attending correspond with those described there and also in the accounts of Rama's coronation (*Ram*, vi 130)

<sup>16</sup> The Sūdras the lowest of the four great castes were not treated so contemptuously in the most ancient times as they came to be later

In one verse of the Mahābharata they are coupled with the Vaiśyas as 'worthy' or 'respectable' (cf Max Müller's *Hind. Sans Lit* pp 206-8)

<sup>17</sup> At the inauguration of Rāma—"The high road was crowded with joyful multitudes which moved to and fro like the waves of the sea whilst their noise was like the roaring of a tempest" "The sound of the multitude was like that of the rushing of the flood tide rolling in from the sea, at the waxing and waning of the moon" (*Wheeler's Hist India*, vol ii p 86) A modern Hindu crowd is quieter and less demonstrative





*At. Brāh*, vii 3.  
 16 "Vasishtha his  
 Brahmā, and Ayā-  
 sya his Udgātar.

Vasishtha, Brahmā-priest, with jealous eye  
 Sagacious, watched all casual faults to spy;  
 While Ayāsyā, Udgātar prompt and bright,  
 Filled every pause, and every lapse made right.  
 These ancient rivals joining thus as friends,  
 Their great historic age of priests' feud  
 ends.<sup>101</sup>

"After the pre-  
 liminary ceremonies  
 had been performed.

In perfect concord they together wrought,  
 In stately order all the offerings brought,  
 Throughout the year; and when their course  
 was run,  
 All sacred Prior Rites were truly done  
 Royal Insignia then they well prepared,  
 And crowning "Abhisheka's" rite they  
 shared.<sup>102</sup>

#### 4.

Thus last chief rite with Chaitra month  
 began:

<sup>101</sup> These names of priests are among the greatest in the Veda

Viśvāmitra was originally a powerful Kshatṛa king, who became ambitious of priestly rank. To gain it, he practised fearful austerities for enormously long periods. The Brahmans, led by Vasishtha, and aided by the divinities themselves, opposed him with all their might. But after a most frightful contest with Vasishtha, at which heaven and earth are represented as standing aghast, he gained his object, and became both Kshatṛa and Brāhman (King and Priest) of unusual power and dignity.

His nephew and friend Jamadagni assisted him throughout, and in like manner, Vasishtha was assisted by Ayāsyā (Cf *Mahab* xi 174. 175—*Rām* i, 51. 65)

There can be no doubt that this ancient myth enshrines some memories of actual contests between kings and priests, similar to those of Christendom, in later times.

This story represents the rivals as reconciled, and working together, yet still with poetic propriety, represents Vasishtha as engaged to watch for mistakes made by his former antagonist.

<sup>102</sup> The preliminary ceremonies are minutely described in the *At. Brāh* (Haug, vol ii p 74 etc) and the *Śatapatha Brāh* (Eggeking, vol 3, p 42, etc)

Great stress is laid on the necessity that all the insignia of royalty—the crown, the chrism, the throne and its tiger skin covering the urns of sacred water—and much besides, should all be ready before the beginning of the final Abhisheka.

*Ant. Brāh*, vii 3,  
16.

Through five grand days its course appointed  
ran <sup>103</sup>

While beams the new-year sun in Mesha's  
height <sup>104</sup>

And earth is born anew in spring-tide light, <sup>104</sup>  
So beams the king, by hope new born, as  
throngs

Of all Ind's castes with joyful shouts and  
songs

Bring each its lustral urn, in pomp and  
state

The heaven-bid sprinkling-rite to celebrate.

Each day the serried hosts their king surround  
In golden glory on the sacred ground ;

Seers, warriors, merchants, labourers, all are  
there ;

For each by sacred law the rite must  
share.

On the first day, by "Dikshā" rites or-  
dained, <sup>105</sup>

The king became a priest, yet king remained ;  
Then from th' "Āhavan" fire, as King and  
Priest,

Commanded living offering at the feast. <sup>106</sup>

<sup>103</sup> "The Abhishechaniya (or Abhisheka = literally "the sprinkling") the Coronation ceremony (corresponding to the Anointment of modern times) requires for its performance five days, viz., one *Dikshā* (initiation ceremony), three *Upasads*, and one *Sutya*, or Soma day, the particular form of Soma sacrifice being the *Ukthya*

<sup>104</sup> The *Dikshā* is performed immediately after the expiration of the dark fortnight following the full moon of Phālguni, that is to say, on the first day of Chaitra (about the middle of March) " *Sat Brāh*, Note by Dr Eggeling (v 3, 3, 1), vol iii p 68 (Cf Note 145, 117)

<sup>105</sup> *Mesha*, the Sanskrit name of the constellation Aries, the ram ; which the Sun enters at this date, when Spring begins  
In modern India it marks the time of the great Holi festival  
In Christendom it is Easter

<sup>106</sup> The "*Dikshā*" (i.e., the "consecration," or "initiation" ceremony) had to be performed at every repetition of a sacrifice. The ritual was very elaborate and mysterious, but may be summarized as symbolizing the being "born again." Hence those who have passed through it are called in India "*Devajai*," or "twice born" men, to this day (See *Ant Brāh*, i. 1, 3 etc ; *Sat Brāh*, v, pp 289 foll.) This ceremony occupied the first day of the *Abhisheka*

<sup>107</sup> The ceremonies by which the king alternately took up and laid down the attributes of priest and king are very minutely described in the

16. *At Brâh*, vi 3.

Then three successive days the hosts sat down  
Besieging Heaven, as men besiege a town;  
Equipped and weaponed for the mystic fight  
With prayers alone and sacrificial rite.

One day was "Iron," one was "Silver"  
named,

When they their loftiest holiest, altar framed.  
The third was called "The Golden Upasad,"  
The day ordained for offering up the lad.<sup>107</sup>

### 5.

For, 'mongst the offerings deemed of precious  
price,  
The chief was that day's living sacrifice,

*Atiareya Brâhmana* (vil 19-25) They indicate that, as head of the state, he ought to unite both characters in his person

"The "Upasads" (i.e., "sessions," or "sieges") were so called because the assembly was said to "sit down" before Heaven, in the manner of an army besieging a city. The following is from Dr Eggeking's note upon them —

"The Upasadah, consisting of three offerings of *ghî* to Agni, Soma, and Vishnu, followed by a Homa, have to be performed twice daily, for at least three days . . .

"The first day's performance is called the *ayaḥṣaya* ('lying in iron,' 'made of iron'), the second *rajaḥṣaya* ('silvern'), and the third *hariṣaya* ('golden')." (*Sat Brâh*, vol 2, p 105, note)

The symbolical division of the ground (already explained in Notes 32-34 ante) was maintained in these spiritual "sieges"

On the second Upasad day a footing was gained in the symbolized "Heaven," by the erection of the high eastern altar therein

This was followed up on the third Upasad day by the transfer thither of the sacred fire (Agni) with the Soma and other offerings from the part of the ground symbolically called "Earth," preparatory to the erection of the "three pronged" *Yupa* post, on which the animal for the offering was to be bound, in a position corresponding to the *cerodes* of the altar in modern churches. The animal offering was then consummated, and with it the third, and last, day of the Upasads closed, being the fourth day of the Abhisheka

The fifth, and last, day of the Abhisheka followed. It was also called a "*Sutya*" or Soma day. Heaven was then said to be completely won by the Soma rite, and the final crowning, and "sprinkling" (Abhisheka), ceremonies immediately took place

It will thus be seen that the events here immediately following in the legend occurred on the third Upasad day, being the fourth of the Abhisheka, and that those following Agni's reply (see Canto V. 4), which directed Sunahšepha to the *Viśve Devas*, occurred on the fifth, or Soma, day

In subsequent ages, the legend itself was recited on this Fifth, and final, day of the whole great series of ceremonies (Cf Note 162)

*Ast Brāh*, vii 3-  
16

Whose offerer rises (so the Brāhmana told),  
From earth to heaven, with body all of gold.<sup>108</sup>

And primal Vedas also plainly taught.  
That offered life vicarious ransom  
wrought,<sup>109</sup>

And only through such offering power was  
given

To pour the Soma and attain to heaven.<sup>110</sup>

To signalize such all-transcending worth,  
They quit their altars sunk in symbolized  
"Earth,"

And thence with hymns and triumph on the  
way

Their sacred "Agni, born from heaven,"  
convey

To that high, new brick altar, plagued with  
gold,

With golden hearths, three sacred flames to  
hold,

That rising join in one great fragrant flare  
Sublime tow'rd's heaven, to bear men's offer-  
ings there.<sup>111</sup>

<sup>108</sup> " (By the animal sacrifice) the sacrificer goes with a golden body to the world of heaven " *Hiranyasurva urdhvāḥ svargam lokam etc* " (*Ast Brāh*, i 14)

<sup>109</sup> " The sacrificer is the animal " (*Taitt Brāh*, ii 8, 2) " The animal is indeed the sacrificer himself " (*Ast Brāh* ii 11) " The animal is as it were, ransoming the man " (*Taitt Sam*, vi 1, 11, 6)

<sup>110</sup> " He seizes and sacrifices an animal for Agni and Soma. Thereby having ransomed himself, and become free from debts, he offers (the Soma sacrifice) " (*Kaushītaki Br*, x 3, cf *Ast Brāh* ii 9)

<sup>111</sup> The previous sacrifices, being of an ordinary nature, had been performed in the Western division of the sacrificial compound (the *prāchīna Vamśa*), ritually called "Earth" (see Note 32 *sup*), where the altars were all formed of earth, raised or sunk below the surface, simply covered with Kuśa grass. But the more important sacrifices now to follow, had to be performed in the eastern division (the *Maha Veda*) ritually called "Sky," or "Heaven" (see Note 32 *sup*), and at the more elaborate elevated altar, built of bricks on the preceding day, and planned to symbolize the "golden body" of the sacrificer (See *Sai Brāh* and Eggeking's *Trans*, vol iii, p 419)

Thus "Golden Upasat" day therefore began with the ceremonious transfer of the scene of sacrifice to this place. The sacred fire (Agni)

*At Brāh*, vii 3,  
16

As reredos east of Ind's high altar placed,  
With ribboned wreaths, like youthful garments, graced,  
They deem it fit to hold the sacrifice;  
And circling chant this Vedic chorus thrice.

### VERSE TO THE YŪPA TREE

(*Rig-veda*, iii 8; 4.—Trishtubh Metre.)

" Well-clothed, garland-decked, lo! comes the  
Youth in view,  
Fairest tree of all the trees that ever grew;  
Poets fix him thus erect, who late reclined,  
Pious, well framed thoughts rehearsing in  
their mind "

As Śunahśepa, waiting 'mid the throngs,  
Had seen them shape the stem and triple  
prongs,  
And seen it reared, and heard the crowds  
rejoice,  
All fearless what might chance, he joined his  
voice.

When " like a youth " 'twas decked with  
colours bright,<sup>114</sup>  
His youthful heart beat high with gay delight;  
And glad he stepped forth, simple, willing, free,  
To stand as victim near the fatal tree.\*

### 7.

No serving priest of human slaughter dreamed;  
Such rites were strange. Thus they an emblem  
deemed,

*Khadira* wood, i.e., the *Catechu acacia*, a forest tree, native to India most valuable especially for its medicinal qualities

<sup>114</sup> Dr Martin Haug says that the name "Yūpa" contains a *pun* on the Sanskrit word "Yuva" a youth. The *At Br* (ii 1), however, derives it from "yoyūpayan," (they debarred) and relates a curious legend of "the gods," attempting to debar mankind from a knowledge of the sacrifice by its means. There are other speculations as to the root of the word (vide *Śat Br*, iii 6, 4 vol ii, pp 162-180). It is probable that the term "youth" was used in reference to its decoration with ribbons, corresponding to the then style of youthful dress.

\* Compare Note 90

" [4 Well clad,  
and hung with  
wreaths comes the  
youthful (pillar);  
most excellent it is  
as soon as gener-  
ated, steadfast and  
wise venerated of  
the gods \* medi-  
tating piously in  
their minds, raise  
it up'—*R. v*, iii 8,  
4 Wilson]  
\* Sans *Kavi-*  
i.e., Poets, recit-  
ers of hymns

16 *Ast Brāh*, vii 3.

Where man was bound for man with rites fulfilled,  
But freed at last was, when a beast was killed.<sup>115</sup>

So while the faultless opening rites were done,  
Unbound, inviolate stood the Brāhman's son;  
The youth, as there he filled the victim's place,  
Smiled innocently in his father's face

"they could not find a person willing to bind him to the sacrificial post.

But when they brought his death-dyed robe of red,  
The priests discerned his lofty rank with dread;<sup>116</sup>

And terror spread the vast assemblage round,  
Down fell the robe, sank silent every sound

In speechless awe priest looked on priest, dismayed,  
The harassed king, of failure sore afraid,  
Sought long and sought again, but none could find,  
Who dared the sacrificial cords to bind<sup>117</sup>

"Ajigarta, the son of Suyavasa then said, 'Give me another hundred (cows) and I will bind him'

But Ajigarta, Suyavasa's son,  
Whose home had been where Dasyu rites were done,  
Whose shameful sale of offspring for a price  
Debarred him not from serving sacrifice,

<sup>115</sup> Sayana, the ancient Hindu commentator, observes here, that, "although at a sacrifice men and wild beasts were bound to the post yet both beasts and men were set free immediately after the fire had been carried round them" (Cf Note 203 inf)

It is elsewhere said that after recitation of the *Purusha sukta* (*Rig-veda*, x 90), in which the mystic immolation of Prajāpati the Creator himself is described, and after fire had been carried around them, they were to be released, and an offering of melted butter (*ghī*) made in their stead. The references quoted are *Sat Br*, xiii 6, 2, 1, etc.—*Vaj Sam* xxx—*Tait Br*, iii 1, 4 etc.—*Katy Śr Sut* xxi 1, 1

<sup>116</sup> It is considered a crime of the most heinous nature to offer violence to a Brahman

<sup>117</sup> The thread of Munja grass, worn by all Brāhmanas, might be supposed to be the means of revealing his rank to the ordinary assistant priests. The refusal of Visvamitra and of Jamadagni (whose special duty it would have been in the case of an animal), may be accounted for, not only by their aversion to human slaughter, but also by their near relationship to Sumahāsepha.

At Brāh, vi 3,  
16

Since else he must have died, \* the silence  
broke,  
And,—taintless yet,—the king approaching,  
spoke:—

### AJĠARTA

"Pay me, O king, once more a hundred kine,  
And I myself will bind this son of mine."

#### 8.

"They gave him  
another hundred,  
whereupon he  
bound him.

As thus a Rishi dared devise to bind  
His Rishi-son, amazement filled each mind;  
But Hariśchandra, by Varuna's decree,  
The rite completed might not spare to see;

So Viśvāmtra with the chanters there  
To "All-Invited Devas" sang the prayer,<sup>118</sup>  
As told the kine were, and the lad was bound,  
Still smiling boyishly on all around.

"After he had  
been bound, the  
Āpri verses recited,  
and the fire carried  
round him,

With purple garland crowned, in ruddy vest,  
Transfixed upon the Yūpa, ribbon-drest,<sup>119</sup>  
His breast, waist, feet, the triple cords con-  
fined;<sup>120</sup>

Yet free and fearless still abode his mind.

They sang the "Āpri" hymns of sacrifice,<sup>121</sup>

\* Comp. *Manu*, x 104, 5 with Note 211, etc., *inf*

<sup>118</sup> The *Samishta-yajus*, hymns by which all the deities invited were  
"sacrificed to together," were sung during the binding to the post (*Sat  
Brāh*, I 9, 2; 26, 27)

<sup>119</sup> "When in the sacred fetters bound  
And with a purple garland crowned  
At Vishnu's post thou standest tied  
\* \* \* \* \*

"Clothed in red raiment he was tied,  
A victim at the pillar's side"

*Rāmāyaṇ* (Griffith), i 62

<sup>120</sup> These three cords are frequently alluded to as "upper, middle,  
and lower" They are also often called the bonds of Varuna. Mystically  
they signified the bonds of sin (*Īṣig veda*, i 24, 12, 13, 15, 1 25; 21  
Cf. also Canto V 18, 19 *inf*)

<sup>121</sup> They sang the Āpri Hymns—or verses of invitation—while pre-  
paring to consummate the act of sacrifice. There are ten different sets of  
them in the *Īṣig veda*, as used by different families of Brāhmins, varying  
slightly from each other, but agreeing in general scope and tone (Max  
Müller, *Hist. Sans. Lit.*, p. 463, etc.).

16. *Ail. Brāh.*, vii. 3.

They bore the sacred fire around him thrice ;<sup>122</sup>  
And he sang too, nor dreamed that death was  
near.  
His father bound him there. Why should he  
fear !

9.

"they could not  
find a slaughterer.

Th' Adhvaryu told the waning noontide hour ;  
The Hotar called the gods with mighty power ;  
And two less priests brought implements of  
death.  
Who now might save ! What power preserve  
his breath !

But, as they sought before and none could find,  
Except his Rishi-sire, the cords to bind,  
So now none dared receive the glittering knife,  
To take, though ev'n in form, a Brāhman's  
life.

Again the hymns sank down, the ritual stayed ;  
More painful stillness all th' assembly swayed.  
Such acts,—no shows !—'mongst Dasyus might  
have been,  
But ne'er 'mongst Āryans,—Sūdras ev'n,—  
were seen.<sup>123</sup>

"Aṅgarta then  
said, 'Give me an-  
other hundred and  
I will kill him.'

So Hariścandra stood in fresh despair ;  
His offering seemed to fail for all his care.  
But Aṅgarta once again drew near,  
And, half in secret, whispered in his ear :—

<sup>122</sup> The final ceremony, previous to the act of immolation, was to carry the sacred fire (Agni) three times round the victim. In this Agni was said to be—1. Like a horse ; 2. A charioteer conveying the sacred message to the gods ; 3. The master of food, distributing blessings in return for the sacrifice. *This, in fact, was a performance of "Pradakṣiṇa," by Agni, in honour of the victim.* (Comp. Note 74.)

<sup>123</sup> That the non-Āryan (Dasyu) races practised sacrificial rites, which the Āryans held in abhorrence, is evident from many Vedic passages, and from the epithets applied to these peoples, such as *Apairata* (of wrong sacrificial rites), *Anyaurata* (of other sacrificial rites), *Anindra*, (not according to Indra), *Amyikā* (not according to the Veda).

That human slaughter was abhorrent to Āryans—even of the lowest, or Sūdra, caste—is evident from Śunaḥśepha's reproach to his father. (See *in/* Canto VII, 4. etc.)



*Ati Brak*, vii 3,

16

## AJIGARTA

"Pay me O king still other hundred kine,  
And I will dare to slay the youth divine"

## IO

The kine again were told He seized the knife  
For gain too ready now to take a life,  
Scarce even then the twain the tool who brought  
Deemed that so murderous was the Rishi's  
thought

He then whet-  
ted his knife and  
went to kill his son  
Or [ he went  
forth to sharpen his  
knife — H H  
Wilson But Max  
Müller translated  
and he came whet-  
ting his sword ]

Unknowing Hariśchandra's sacred pledge,  
They brought the common tool with blunted  
edge,<sup>124</sup>

But he no longer guiltless bore it high  
With dire intent, perceived by every eye,

And none who saw him flash the brandished  
steel

But horror of so dread a crime must feel,  
However, so befell delaying yet,  
He left the spot, th' unsharpened knife to whet

## II

In that still interval by cords confined  
Doubt flashed thus first in Sunahšepha's mind,

## SUNAHŠEPHA (SOLUS)

*Sunahšepha*  
then got aware that  
they were going to  
butcher him just as  
if he were no man  
(but a beast) Well  
said he I will seek  
shelter with the  
gods

"The mantras pause Why hushed again  
their sound?  
Why am I lonely left? Why not unbound?"

<sup>124</sup> The mode of immolating an animal according to Vedic ritual was not by means of a knife but by suffocation and beating of the *vrishana* (*Rig veda* i 162 16, *Sat Brak* xiii 2 8 1)

That Ajigarta was prepared to use a knife seems to corroborate the view that he was acting according to non Āryan ritual

The place of slaughter for sacrificial animals was not the *Yupa* to which they were bound but a specified spot *outside* the sacred ground north of the high altar. Thus being so it would be consistent for Ajigarta to proceed from the vicinity of the *Yupa* to this place, expecting the victim to be unbound and brought to him

*At Brāh*, vii. 31  
16

Why should my father whet that edgeless  
knife?

He will not,—dare not,—surely!—take my  
life!

And yet,—O dreadful thought!—where,  
where the beast

For laughter in my stead?—How ends this  
feast?

The sacrificer waits!—I see it now!

The gods ordain my death to clear his vow!

'Tis their decree!—I suffer in his room!

To them I yield! Patient I meet my doom

Yet loth I am, slam like a beast, to die,  
Bound in his stead, for both I'll lift my cry  
No human power, I feel, can set us free,  
For shelter to the Devas I will flee"

## 12

The multitudes around in stillness gazed,  
But help was none,—all stood with horror  
dazed,

Mute near the victim doomed, for death con-  
fined,

By parents, kin, and all on earth resigned,<sup>125</sup>

Devoted to the gods, and theirs alone,<sup>126</sup>

They, only they, could now release their own  
Yet, though accounted dead, he deathless  
soared,

To seek THE INFINITE, and life implored

He applied to  
Prajapati who is  
the first of the

For life divine he looked toward the sky,  
Where unseen, timeless Devas ruled on high

<sup>125</sup> According to the ritual. The mother, the father the brother sister, friend and companion formally gave up the victim at the time of sacrifice (*At Brāh* ii 1, 6, *Sat Brāh* iii 7, 4, 5 6)

The Ramayana version of the story represents Sunahsepha, while on his journey with Rohita thus appealing to Visvāmitra—

No sire have I no mother dear,

No bath or ban my heart to cheer" (*Griffith* 1 62)

Hence his first prayer for restoration to the divine father and mother is very appropriate

<sup>126</sup> "He who is ordained (*dakṣate*) falls into the very mouth of Agni and Soma (*Kaushitaki Brāh*, x 3)

*Asi Brāh.*, vii 3,  
16  
gods, with the  
verse, 'Kasya  
mānam kāmasya'  
(i 24, 1).

And then he saw, a shining, blissful dream;  
"Yet where," he sought bewildered, "that

### SUPREME

Prajāpati, the First, the Lord of All,<sup>127</sup>

On whom alone his yearning soul might call ? "

And then his voice thrilled all the startled  
air,<sup>128</sup>

As, doubting whom to call, he sang this  
prayer, —

### TO PRAJĀPATI

(*Rig-veda*, i 24, 1 — Trishtubh Metre)

"Whom of these immortals shall we now  
beseech !

Which auspicious name divine will our cry  
reach !

Who will render us to thee, great Aditi !  
Sire supreme and mother that I yet may  
see" !<sup>129</sup>

[Note — The following literal translations of the Hymns of Sunahsepha — except where otherwise stated — are from H H Wilson's *Rig-veda Samhitā*]

[*Rig-veda* i 24, 1] "Of whom, or of which divinity of the immortals shall we invoke the auspicious name ? Who will give us to

<sup>127</sup> The name Prajāpati (lit Lord of Creatures) does not occur in the verse itself, but is supplied in the text of the legend. Sāyana, the commentator, says that all hymns in which the pronoun "Who" frequently occurs belong to Prajāpati.

Profoundly mysterious qualities were ascribed to him, and his ineffable nature was expressed by the pronoun "Who," used as a proper name. This was accounted for by a remarkable myth, as follows —

"Indra after having killed Vritra, and remained victor in various battles, said to Prajāpati, 'I will have thy rank, that of the supreme deity. I will be great.' Prajāpati said 'Who am I ?' Indra answered 'Just what thou hast told' (i.e. *Kah, who?*). Thence Prajāpati received the name *Kah, who*" (*Asi Br.*, iii 21).

This myth implies that the worship of One supreme, invisible God preceded that of personified natural forces and phenomena. Also, that as such personifications grew into deities, the notion of Him became obscured, until He was regarded as unknown, and unknowable, and was addressed by a title indicative of men's despair to find Him.

Thenceforward the religions of India diverged gradually more and more in various materialistic directions, and Sunahsepha's wonderful chain of hymns, here following having for keynote and starting point this verse to the mysterious "Who," illustrates the stages of this divergence, during the Vedic, and Brāhmana periods, before actual idolatry superseded.

<sup>128</sup> "With the *Rig-veda* and *Sāma-veda*, the performance takes place with a loud voice. With the *Yajur-veda*, the performance takes place by murmuring" (*Aṣṭamī Saṁskāra* 8, 9).

<sup>129</sup> "Aditi is derived from 'di,' bound, with the negative particle, *at* The unbounded world" (Max Müller).

The father and mother whom Sunahsepha desired to see are explained

*Asi. Res.*, vi 3.

16

the great Aditi,  
that I may again  
behold my father  
and my mother?"  
(Vol 1 p 59)

Or ["Who will  
give us back to the  
great Aditi, that I  
may see father and  
mother?" — *Max  
Müller*]

13.

The mystic stanza roused th'astounded throng;  
The victim sang inspired! Priests learned  
the song;  
And quick resumed their chanting march again  
In tramping rhythm with Trishtubh's thunder-  
ous strain.<sup>130</sup>

At length they paused; their circling march  
was stayed,  
Divine direction waiting, long delayed;  
And paused the king, albeit with mental  
prayer,<sup>131</sup>  
That gracious Varuna them both would spare.

The prayer, though wildered, yet was heard on  
high,  
For, pitying those of soul sincere who cry,  
Th' Eternal Father erring prayers receives,  
Nor straitly marks the errors each conceives.<sup>132</sup>

He, Lord of Creatures, First of gods and men,  
Was seldom worshipped, nigh forgotten, then,  
To wandering man, in error's mazes led,  
His very name was all but lost and dead;

by the commentator to be heaven and earth. The scope of the verse is, that Sunahsepha prayed for reunion with the Infinite.

<sup>130</sup> Max Müller suggests an explanation of the name Trishtubh, or "Three step," by supposing that the three last syllables, which may be called its real Vritta, or turn were audibly stamped at each turn or strophe (*Rig veda, Sansk Trans* p civ)

This stanza is in that kind of Trishāubh which is called *Indra-vajra*, i.e., the thunderbolt of Indra.

There was a body of chanters present at every great sacrifice

<sup>131</sup> "The sacrificer is not allowed to remain inactive, but he himself has to repeat certain mantras expressive of his desires" (*Haug, Int to Asi Br*, p 80)

<sup>132</sup> This idea has the cordial support of no less orthodox an authority than the great and judicious Richard Hooker, who writes —

"We have to do with a merciful God ready to make the best of that little we hold well and not with a captious sophister which gathereth the worst out of everything wherein we err. If it be an error to think that God may be merciful to save men even when they err, my greatest comfort is my error, were it not for the love I bear to this error, I would neither wish to speak or live."

In support of this view he quotes St Paul's words, 'I obtained mercy for I did it ignorantly' (*Rd Hooker's Works*, Sermon 35)

At Bṛh. vii 3.  
16

"Prajāpati answered, 'Agni is the nearest of the gods, go to him.'

So Ind's true hearts, who sought the Lord of All,  
In blindness but the question "Who" could call;  
Such was His will, inscrutable to us;  
Wherefore Prajāpati made answer thus;—

### PRAJĀPATI

"In heaven and round thee Agni see;  
Seek him, most near of gods to thee" <sup>113</sup>

### 14.

"He then applied to Agni with the verse, 'Agnor sayam pratham-  
asya amṛtānām  
(1 24 2).

Directed thus, he glanced to heaven serene,  
And, dazzled by the sun's resplendent sheen,  
His outward sense of sight grew dark and blind;  
But inward sight grew clearer, as his mind  
Discerned that far beyond all cosmic sight  
Immortal dwells the soul's true life and light

The brilliant orb, that spreads through heaven  
its beams,  
Yet round this lowly world pours vital streams,  
The fire that leaps from earth with flaming  
glare,  
The lightning flash that darts through sky and  
air,  
The Rishi saw as bright material signs,  
His emblems whom no mortal thought confines.

<sup>113</sup> Fire, or heat (Agni), in its latent condition perceptible only by its effects, is the physical source of life, its support, and the natural force which most nearly represents the unseen Eternal

It is the symbol most probably implied by the words of the passage; and if so it follows that the compiler of these hymns believed that this approximately spiritual concept preceded the more materialized concepts of the visible sun and the sacrificial fire, under the same name of Agni, which follow later

In accordance with this view, Agni is here addressed in language identical with that offered to the purely spiritualized Prajāpati himself

It is well to note in this place that according to the legend this and every subsequent change of worship took place according to express directions originating with Prajāpati (i.e., the highest) himself

*Asi Brah* vol 3  
16

One force concealed wrought through them,  
one alone,

'Twas motive-heat that flashed that leaped  
that shone

Near near indeed was Agni close around,  
Nay working in himself, the Rishi found,  
Its secret brooding first had made his frame,  
Its pauseless action kept him still the same  
Blind force itself it yet revealed the power,  
Whose will eternal kept him to that hour,  
In Him man lives, moves, is He sure would  
care

To keep him still in life Therefore his prayer  
Through Agni rose in earth air, man and sky,  
As doubting less, he raised the same weird  
cry

### TO AGNI (ALL PERVADING)

(*Rig veda* 1 24 2—Trishtubh Metre)

[*Rig-veda* 1 24  
2]

2 Let us in  
voke the auspicious  
name of Agni the  
first divinity of the  
immortals that he  
may give us to the  
great Aditi and that  
I may behold again  
my father and my  
mother (Vol 1 p  
61)

"Agni, first of these immortals we beseech!  
His auspicious name divine our cry will  
reach!

He will render us to thee great Aditi!  
Sire supreme and mother that I yet may  
see!

15

Quick stirred the priests the chanters tramped  
again

And swelled with choral song the sacred strain,  
But soon their footsteps paused their voices  
failed,

And once again a waiting hush prevailed  
The heavens maintained their even course on  
high

And none appeared to hear or heed the cry  
The living light pervaded all around,  
But still the sear lay to the death post  
bound,

In patience pondered he by silent thought  
Evolving now the answer which he sought,  
Till his enkindled soul perceived a sign  
Which thus he construed as response divine,—

Agni answered  
Savitar rules over  
the creatures go to  
him

*Atl. Brāh*, vii. 3.

16

## AGNI

"Seek Savitar, all creatures' Lord;  
His boundless wealth may help afford."<sup>134</sup>

16.

The broadened, westering sun now shed his  
beams,\*  
Like sheaves of golden rays or spreading  
streams  
Of blissful influence sweet, that downward  
pour,  
To plenish earth for man from heaven's rich  
store.

"He then applied to Savitar, with the three verses (i. 24, 3-5) beginning by, *Abhi tud deva Savitr*

He gazing tow'rd the orb, its radiant glow  
Absorbed his raptured soul from things below;  
So, lost in ecstasy, his fears allayed,  
Of help undoubting, wealth supreme he  
prayed."<sup>135</sup>

<sup>134</sup> The adoration of Savitar, the sun, as an embodiment of the life-giving principle, and image of the Divine Lord of Creation, was the first step in a series, which led ultimately to the adoration of many visible objects

The celebrated Gayatri verse, used daily by every devout Brāhman down to the present time (see Canto VI i. 17/), represents probably the earliest and most spiritualized form of this worship. It is addressed to Savitar, the rising, or morning sun, in his capacity of divine ruler and light-giver.

The present hymn is addressed to the afternoon sun, when the burning glare of noon has passed and he shines with a broad golden disc, appearing, in the language of the Rishis, with a "sheaf" of rays. He is accordingly addressed as a protector, and giver of wealth.

<sup>135</sup> It was said by Sāyana, the Hindu commentator, that these hymns have little or no connection with the legend and Śunahśepha's position, because they are mainly the prayers of an ordinary worshipper.

But it must be remembered that Sāyana wrote in the 14th century A.D. after the primitive Vedas—though reverentially preserved in form and letter—had been spiritually obscured for many centuries by intermingling influences of Upanishad metaphysics, of Buddhism, and of Non-Aryan religions.

Sāyana, therefore, however representative of his own day, was not in a position to condemn so positively a story prepared between 2,500 and 3,000 years before his time, by founders of the Indian community, the very endurance of whose work through centuries of adverse influences shows them to have been men of no common mental ability.

Yet Sāyana's depreciation of the hymns has been quoted without dissent (we must say also, apparently without examination) by eminent

*At Brāh.* vii 3.  
16

Wealth immaterial, soul-sustaining, pure,  
Sufficing, undecaying, ever sure.  
And sent up Gāyatrī on pinions strong,  
Soaring before high Savitar with song <sup>134</sup>

## TO SAVITAR

(*Rig veda*, i 24; 3-5—Gāyatrī Metre)

[*Rig-veda*, i 24,  
3]

"Ever protect-  
ing Savitr, we so-  
licit (our) portion of  
thee—who art the  
lord of affluence—

[*Rig - veda*, i  
24, 4, 5]  
that wealth  
which has been re-  
tained in thy hands,  
and is entitled to  
commendation, as  
exempt from envy  
and reproach

"5 We are assi-  
duous in attaining  
the summit of afflu-  
ence, through the  
protection of thee  
who art the posses-  
sor of wealth (Vol  
1, p 61)

III " Divine Protector, Savitar,  
Thou Lord in whom all riches are,  
We beg our share from heaven afar.

IV. " Such wealth benign, we pray, concede,  
As highly praised, from evil freed,  
Thy hand retains for those who plead.

v. " O bounteous Lord, through thee secure  
That wealth supreme may we procure,  
And seizing, keep it ever sure"

modern scholars; and has led to the neglect to study them in connection with the legend, and a consequent loss of their valuable help towards elucidating the earliest developments of religious thought in India

The present work being based upon a contrary view,—the reasons for which appear *passim*—it is not necessary here to discuss the view of Sāyana and his followers further than to say that the only reason which they adduce seems to be insufficient

The framers of the legend were those very Brāhman philosophers, of whom Megasthenes, their nearest contemporary writer, says "their talk was chiefly upon death," and the most marked characteristic of whose teaching was an intense conviction of the soul's immortality

The hymns, however, as a fact do contain many touching human appeals for deliverance, but had they represented this as the *predominant* feeling of the singer, they would have been unworthy of his race, which, not far removed from his epoch, produced a Kalanos (Kalyāna), who actually burnt himself to death, in presence of the wondering army of Alexander, expressly to show how the men of his race and religion held both pain and death in utter contempt

<sup>134</sup> The Gāyatrī metre is often personified as a bird.



*At Brâh, vi 3,*  
16

Savitar answered him 'Thou art bound for Varuna the king, go to him'

17

As words like these the victim minstrel sung,  
Upon the theme divine all wondering hung  
His sire no more essayed to take his life,  
By heavenly music charmed, he dropped his  
knife

What need, e'en though his impious hand  
could dare,

To slay for heaven the son self soaring there!

But waiting silence followed once again,  
As died away in cadence sweet the strain,  
For, though the fateful knife was laid aside,  
In sight of Heaven he still for death was tied  
At length ere first gleamed faint the evening  
star,

This word he saw, from Savitar afar,—\*

### SAVITAR

"For Varuna, the king thou'rt bound,  
Seek him, deliverance may be found"

18

This word he saw, as in the reddened west  
The sun beyond the mountains sank to rest,  
And watching mighty falcons try to scale  
The heavens, he saw their strongest pinions  
fail<sup>137</sup>

He heard a gale that broke the evening hush  
With roaring sounds from distant cataracts'  
rush,

But gradual sank the gale calm died the  
sound,

And mystic twilight reigned in stillness round

\* Compare Note 45

<sup>137</sup> The opening symbolism of the following hymn clearly refers to the setting sun and the evening, and its relation to the two preceding hymns fully accords with a verse of the *Atharva Veda* (xiii 3 13)

In the evening Agni becomes Varuna, he becomes Mitra when rising in the morning, having become Savitr, he passes through the sky, having become Indra, he warms the heavens in the middle

*An Brāh., vii. 3,*  
16.

His raptured mind, transcending falcon's flight,  
Saw then, in heaven, the Tree of Life and  
Light,

With gracious roots converging downwards  
round

The Tree of Death on earth, where he was  
bound.

Could they be fixt in him! New life would  
grow!

And thus SAT-CHIT-ĀNANDA \* he would know!  
Then stars appeared, dim twinkling one by one,  
Like tiny cloudlets, each his course to run.

But when the deep, o'erspreading darkness  
came,

They brightly blazed in myriad points of  
flame;

And to the Vedic seer the sights and sounds  
Of nature told of One beyond its bounds.

Though tied to earth by cords of triple might,  
His eager soul yet sought the Infinite;  
The brilliant skies and earth's dark gloaming  
hour

Inspired his hymn of God's almighty power,

Of Him, whom worlds adore with trembling  
awe,

Of His eternal, changeless, righteous law;  
And themes transcending earth and heaven  
he sang,

As thus the glorious chant sublimely rang:—

### TO VARUNA (FIRST HYMN)

(*Rig-veda*, i. 24; 6-15—Trishtubh Metre)

[*Rig - veda*, i.  
24; 6-9]

\* 6 These birds  
that are flying  
(through the air)  
have not obtained,  
Varuṇa, thy bodily

VI. "Volant birds reach not to thine exalted  
height;

Less their valour, less their vehement great  
might;

\* These three Sanskrit words meaning respectively "life, light, love," or "being, thought, joy," are used by Brahman philosophers to name the one supreme soul, that is God.

*At. Brh̥., vii. 3.*

16  
strength, or thy  
prowess, nor (are  
able to endure thy)  
wrath, \* neither do  
these waters that  
flow unceasingly,  
nor (do the gales) of  
wind surpass thy  
speed

\* Or [" Far not  
even these birds  
that fly attain to  
thy power, nor to  
thy valour, nor to  
thy rage"—*Vedār-  
thayātna* ]

7 The regal  
Varuṇa, of pure  
vigour—(abiding) in  
the baseless (firma-  
ment) sustains on  
high a heap of light,  
the rays (of which)  
are pointed down-  
wards while their  
bases above, may  
they become con-  
centrated in us as  
the source of exist-  
ence \*

\* Or [" Varuṇa  
king of hallowed  
might, sustaineth  
erect the tree's  
stem in the base-  
less region. Its  
rays whose root is  
high above, stream  
downward. Deep  
may they sink with  
in us, and be hid-  
den. — R T H  
*Griffith* ]

Floods that ceaseless flow and gales of  
mighty force  
Fall below thine everlasting, rapid course.

VII " Regal Varuṇa by hallowed power on high  
Holds erect the stem of life, in baseless  
sky,  
Lofty, radiant, yet with roots that pierce  
below ;  
Sunk and hid in us, may we their vigour  
know.<sup>133</sup>

<sup>133</sup> Silyana says that the phrase, "*Vanasya stūpam*," signifies  
"mount," or "heap of light," and Wilson follows him. Mr Griffith,  
however, objects that this rendering is forced and unnatural, and trans-  
lates it, "the tree's stem."

Being understood to refer to the celestial tree of life, this translation  
not only gives a more sublime and poetic turn to the stanza, but renders  
it more appropriate both to Sunahsepha's spiritual position as one seeking  
life from heaven, and to his external surroundings, bound to the sacrificial  
post—an apparent tree of death—yet, while singing this hymn, having a  
symbolical tree of life, viz., the Udumbara post (*Ficus glomerata*) full  
in his view, fixed in that part of the sacred ground which symbolized  
heaven (Cf Notes 32 and 111)

*At. Brāh.*, vii. 3,

16. "8. The regal Varuṇa, verily, made wide the path of the Sun,—(by which) to travel on his daily course,—a path to traverse in pathless (space). \* May he be the repeller of every afflictor of the heart!

\* Or ["May he now release me, open for me a road, and so deprive our enemies, who know even our hearts' thoughts, of the means of boasting.—*Stevenson.*]

"9. Thine, O king, are a hundred and a thousand medicaments. May thy favour (comprehensive and profound), be (with us). Keep afar from us Nirriti, with un-

VIII. "Regal Varuṇa hath true in pathless skies  
Made the sun's wide path, through which  
it daily flies;  
Make for me a path; me, fettered now,  
release;  
Quell our heart's oppressors; bid their  
boastings cease.<sup>139</sup>

IX. "King! a hundred and a thousand balms  
are thine;  
May thy deep, sufficing favour on us  
shine;  
Keep the Evil One's unfriendly look  
away;<sup>140</sup>

The reference to the depth of its roots reminds one of Virgil's mythical tree:—

... "quantum vertice ad auras  
Ætherias, tantum radice in Tartara tendit.

*Æn.* iv. 445, 6.

As high as it shoots up with its top into the celestial airs, so deep its root stretches down towards Tartarus.

See references to the Udumbara post in *At. Brāh.*, v. 24; vii. 32; viii. 8; and *Sat. Brāh.* (trans.) Vol. 2, pp. 34, 141-5, 448, 453-4.

<sup>139</sup> This stanza occurs again, as part of the *Avabhṛitha* ceremony. (see Canto VI, 12 *inf.*)

It contains one of the earliest references to the solar Zodiac, the primitive Indian Zodiac having been lunar.

From the sun's undeviating course, the poet infers the essential righteousness, and respect for law, of Varuṇa who made it; a constantly recurring subject in this legend.

Like spiritual inferences occur in Greek Literature:—"What did Heraclitus mean when he said, 'The sun or Helios will not overstep the bounds,' i.e., the path measured out for him; and what if he said that the Erinyes, the helpers of right, would find him out if he did. Nothing can show more clearly that he recognized a law pervading all the works of nature, a law which even Helios, be he the sun or a solar deity, must obey." (Max Müller, *Or. and Growth of Religion*, Lect. v.)

<sup>140</sup> "Keep afar from us Nirriti," or according to another version, "Chase away Nirriti far off." Sayana says Nirriti is the deity of sin. The word is also said to mean Death, personified as a goddess. In a

*At Brah*, vii 3.

16

friendly looks, and liberate us from whatever sin we may have committed

"10 These constellations \*, placed on high, which are visible by night, and go elsewhere by day, are the undisturbed, holy, acts of Varuṇa (and by his command) the moon moves, resplendent, by night

Lord, from sins committed freedom grant we pray.

x. "Rishis constellated high and seen by night <sup>141</sup>

Also shed in other worlds by day their light ;

Varuna these pauseless, holy actions planned ;

Splendent moves 'the nightly moon by his command.

subsequent hymn (i 29, 3, 4, Canto V 9 *inf*) there is also a reference to the unfriendly, or evil, looks of the female messengers of death

The allusions in this stanza are, however, apparently associated with ancient Hindū Astronomy The lowest, or most southward of the Asterisms (*Mula* No 19)—comprising certain stars in the tail of Scorpio—has Nirṛiti for its presiding divinity Varuna was considered the divinity of the 25th Asterism, situated in the knee of Aquarius and the stream flowing from his jar The name of this asterism was *Satabhīṣha*—*lit* "a hundred physicians" And this very *Satabhīṣha* is the Sanskrit term applied to Varuna in the first line of this stanza (see, *Sūrya Siddhanta* ed E Burgess, pp 193, 194, 197)

"The word here rendered "Rishis" is in the original "Rikshāh"—*lit* "bears," Gr "*ḍṛṣṭas*" Dr Martin Haug says—

It is "found only once in the hymns of the *Ṛig-veda* (i 24, 10)" (Max Müller says it occurs twice) "According to an account in the *Satapatha Brāhmaṇa* (ii 1, 2, 4) this name was afterwards changed into *Sapta rishayah* 'the Seven Rishis, by which name the stars of Ursa Major are called in the later Vedic hymns (*Ṛig-veda*, x 82, 2, *Ath-veda* vi 40, 1) and in the classical Sanskrit writings The sounds of *riksha*, 'bear,' and, *rishi*, 'seer, prophet,' were so near to one another, that at the time when they commenced to deify these great founders of Brāhmanism nothing was more natural than to assign them a place in the sky, and make them one of the brightest and most beautiful constellations" (*Essays on the Persis*, p 206)

There is no doubt that the same constellation is alluded to under both names—*rikshāh*, and *Sapta rishayah*—but although the older name, *rikshāh* is used in this stanza and not *Rishayah*, we are inclined to agree with the native commentator, mentioned by Max Müller, that *Rishis* are really meant ; and that this rendering is the best (though philologically disputable) to convey to an English reader the sense and spirit of the hymn as shown in the next note

Max Müller discusses the origin and relative meanings of both words, very elaborately, in his *Lectures on Language* (2nd ser, Lect VIII)

Att. Brāk, vii 3

16.

\* Or ["These bears." — *Vedār. (Bhāṣinā)*]

"11. Praising thee with (devout) prayer, I implore thee for that (life) which the institutor of the sacrifice solicits with oblations Varuna, undisdainful bestow a thought upon us much lauded take not away our existence

"12 This (thy praise) they repeat to me by night and by day this knowledge speaks to my heart. May he whom the fettered Sunahšepa has invoked, may the regal Varuna set us free

"13 Sunahšepa, seized and bound to the three-footed tree has invoked the son of Aditi May the regal Varuna wise and irresistible liberate him; may he let loose his bonds

"14 Varuna we deprecate thy wrath with pros

XI. "In the offerer's name I plead with praise and prayer,  
Life we beg. We bring oblations. Spare, oh spare!  
Undisdainful, cast on us a gracious thought.  
Let us not, praised Varuna, to death be brought.

XII. "This by night, and this by day, to me they teach,<sup>142</sup>  
This the wisdom borne within my heart in speech.  
O may he who heard bound Sunahšepa plead  
Hear us; Varuna, let us also be freed.

XIII. "Sunahšepa seized, bound on the three-forked tree,  
Prayed, thou son of great Infinitude, to thee;  
Wise King Varuna, resistless, hear him call!  
Loose his bonds, and set him free from every thrall!

XIV. "Varuna, to still thy wrath,\* we bend prostrate;  
We with sacrifice and due oblations wait;

<sup>142</sup> The great Vedic Rishi, who by Varuna's "holy act" (perhaps then conceived to be so recent as not yet to have changed the name of the constellation), had been exalted to the stars, and who shone both by night and day (as in stanza 10), have taught him "this" (Sans "tat"), i.e., the preceding stanza (11). The knowledge or wisdom thereof (*viz.*, that he is to present himself before Varuna with prayers, sacrifice, and praise, on behalf of the Yajamana or sacrificer) has spoken within his heart; and its inculcation by daily and nightly repetition is an allusion to the method whereby Rishi teachers transmitted the Vedas from generation to generation, and caused their disciples to commit the exact words to memory

\* See Note 113, ante

Asi. Brâh., vii 3.  
16, trations, with sacri-  
fices, with obla-  
tions Averter of  
misfortune,\* wise  
and illustrious, be  
present amongst us,  
and mitigate the  
evils we have com-  
mitted

\* [Sams Asura]

" 15 Varuṇa  
loosen for me the  
upper, the middle,  
the lower, band  
So, son of Aditi,  
shall we, through  
faultlessness in thy  
worship, become  
freed from sin"  
(Vol 1, pp 61-64)

Wise Asura,<sup>143</sup> widely ruling, thee we  
pray,  
Mitigate our ills ; be present here to-day.

xv. " Loosen, Varuna, my high, mid, lower  
band,  
Thus; O Infinite, shall we before thee  
stand ;  
We shall prosper then and us thy Law  
will own  
Free from guilt and not from corded  
bonds alone "

19

Here paused the song sublime, as night closed  
round,  
But still the seer kept watch, though tied and  
bound ;  
And still, as dark and denser grew the night,  
Out of the darkness cried aloud for light.

<sup>143</sup> The name ASURA is derived from "Asu," breath, and it means,  
"THE LIVING," "THE LIVING GOD," "THE SUPREME" -

It was used both by Iranian and Indian Aryans before their separation,  
and can be traced back to the most remote antiquity among widely separa-  
ted Aryan races, in various dialectic forms

ÆSIR was a common name for the gods of Teutons and Scandin-  
avians Sætonius says ÆSAR was the Etruscan name for God In the  
Zend the "s" became an aspirate and ANURA is the name for the Su-  
preme Being in the Persian sacred books In the Veda the term ASURA  
is applied not only as here to Varuna, but also to Indra, Agni and Savitar

Yet when theological hatred supervened, in later days, between Iranian  
and Indian Aryans, each of them stigmatised the divinities of the other  
as evil spirits and the Asurs, or Asuras, became hated names in India

Hence Sayana was extremely puzzled and scandalized at finding  
this name in the Veda, and H. H. Wilson under his influence translates  
it "avertter of misfortune," and adds in a note, "it would scarcely be  
decorous to call Varuna an "Asura" The name, however, remains  
(like that of *Āpikṣādh*, in stanza 10) a testimony to the archaic composition  
of this hymn ; and it further shows that the name, and concept, of THE  
SUPREME was originally the same among the now widely separated fami-  
lies of the Aryan race (Cf. *Origin and Growth of Rel*, Max Muller, pp  
191, 2 ; *Hang On Persis*, 268, 9 ; and *Mur's Or Sans Texts*, v 120 )

*Āu. Brāh.*, vii. 3;  
16.

For light within his soul, than night more  
dense,

And clouded by the mists of earthly sense.  
By guilt all men like him for death were tied,  
And for the pardon of them all he cried.

He pondered Varuna's deep wisdom vast,  
As o'er the dark expanse his gaze was cast,  
Where nothing small or great, or low or high,  
Escapes th' Eternal King's all watchful eye.

Its plumbless depths he tried in vain to read;  
Such vision is too great for mortal seed.—  
But, as he watched and sang, the stars shone  
out

Like golden bosses Varuna's mail about.

And then the poet saw, as bright array  
Of the god dight in armour, ill to slay.  
The cloud-like constellations were his vest,  
And sons of gods sat round, enthroned at rest.

All heaven revolved as one majestic car,  
That tranquil bore the ordered hosts afar;  
For rest with them the Vedic singer yearned;  
To gain it, hymns were framed and offerings  
burned,—

And he, still victim bound, still raised his cry  
With sacrificial hymns and praises high;  
And Gāyatri thus, with her sprightly strain,  
Sent soaring heavenwards, as he sang again.

[*Rig - veda*, i

23; 1.]

1. Inasmuch as  
all people commit  
errors, so do we,  
divine Varuna,  
daily disfigure thy  
worship by imper-  
fections \*

\* Or ["daily  
break thy ordi-  
nances." — *Vedar-  
thayathna*]

2. Make us not  
the objects of death,  
through thy fatal  
indignation, through  
the wrath of thee  
so displeased "

### TO VARUNA, (SECOND HYMN)

(*Rig-veda*, i. 25; 1-21.—Gāyatri Metre)

- I. "We men from faults are never free,  
God Varuna! so daily we  
Transgress the laws ordained by thee.
- II. "Yet give us not to death, we cry,  
Nor let thy shafts of fury fly,  
And lay thy fateful anger by.



*At Brāh*, vii. 3.  
16.

Or (" (Neverthe-  
less) do not deliver  
us to thy deadly  
(and) dangerous  
weapon in wrath,  
do not (deliver us)  
to thy rage in  
anger" — *Vedār-  
thayajna*]

[*Rig - veda*, i.  
25; 3-8]

3 We soothe  
thy mind, Varuṇa,  
by our praises, for  
our good; as a  
charioteer his  
weary steed

Or (" As a chari-  
oteer (unties) (his)  
horse that is tied,  
we, Varuṇa, for  
(thy) favour, untie  
thy mind with  
(our) prayers" —  
*Vedārthayajna*]

" 4 My tranquil  
(meditations) re-  
vert to the desire of  
life, as birds hover  
round their nest

" 5 When for  
our happiness shall  
we bring hither  
Varuṇa eminent in  
strength, the guide  
(of men), the re-  
garder of many?

" 6 Partake  
(Mitra and Varuṇa)  
of the common  
(oblation), being  
propitious to the  
giver and celebra-  
tor of this pious rite

" 7 He, who  
knows the path of  
the birds flying  
through the air,—  
he, abiding in the  
ocean knows (also)  
the course of ships

III. " As calms a charioteer his steed,  
To calm thy mind, these hymns we plead ;  
Us, Varuna, with favour heed.

IV. " As birds that hover round their nest,  
My thoughts desire a tranquil rest,  
And life renewed of thee request.

V. " When shall we—blissful—bring him here,  
'And Varuna in power appear,  
Man's watchful guide, our course to steer ?

VI " We Mitra-Varuna invite,  
Partake of this our common rite,<sup>144</sup>  
And priest and offerer both requite.

VII. " May he, the path of birds who guides,  
Who in the ocean vast abides,  
And knows how ships traverse its tides ;—

<sup>144</sup> The two names do not appear in the text, but are regarded as understood by all translators

The connection between Mitra and Varuna was so close that the two names frequently occur in the Veda as one. It is remarkable, however,

*At Brāh*, vii. 3,  
16

"8 He, who accepting the rites (dedicated to him), knows the twelve-months and their productions, and that which is supplementarily engendered,

Or ["He (Varuṇa) firm in his work, knows the twelve-months with their offspring, and knows the month produced in addition"—*M. Müller, Hist Sans Lit*, p 212, which see]

[*Rig - veda*, i 25, 9-14]

9 He who knows the path of the vast, the graceful, and the excellent wind, and who knows those who reside above,

"10 He, Varuṇa, the acceptor of holy rites the doer of good deeds, has sat down among the (divine) progeny\*, to exercise supreme dominion over them

Or\* ["Inter homines."—*Rosen*

viii. "Who owns all rites the twelve months through,

Who knows their births of offerings due,  
— Who knows the month that's added too,—<sup>145</sup>

x. "Who knows the path of winds, that fly  
Vast, gracious, peerless, through the sky;  
Who knows the gods that dwell on high,—

x. "He, Varuṇa, owns rites we bring.  
From whom both laws and goodness spring,  
Who sits mid sons of gods, their king.—

that, though Varuṇa is frequently invoked separately, there is but one hymn in which Mitra is invoked alone

<sup>146</sup> The highest and most sublime astronomical skill of which ancient India could conceive is here attributed to Varuṇa; that is to say, he has perfect knowledge of the seasons for various kinds of sacrifices, including the recondite subject of the intercalated month

The complexity of the subject may be 'partially estimated' from the varieties of actual practice; for example, south of the Vindhya range the lunar month begins with the moon's decrease North it begins with the moon's increase A Brāhman begins his month (according to the *Nārasiṃha Cal* 1833) with the new moon, while a Kshattria, and a Vaiśya begin theirs with the entrance of the sun into a new sign Again, the ordinary month is lunar, but at the end and in the middle of each cycle of five years an intercalated month is admitted by doubling one

*At Brak*, vii. 3,

16

"Au sein de nos demeures"—*Langlois*

"Among his subjects"—*Rceer*

"He has sat down in (his) home to rule over (his) empire"—*Vedār thayātina*]

"11 Through him the sage beholds all the marvels that have been or will be, wrought

Or ["From thence perceiving all wondrous things he sees what has been and what will be done"—*Max Müller*]

"12 May that very wise son of Aditi keep us, all our days in the light path and prolong our lives .

"13 Varuna clothes his well nourished (person) wearing golden armour whence the (reflected) rays are spread around,—

XI "Who thence all wonders views and knows,

Both what in ages past arose,  
And what the future shall disclose ;

XII "May Aditis' all-knowing Son,  
Prolong our life ; and till 'tis done,  
Make us in righteous paths to run.

XIII. "In golden mail Varuna's drest,<sup>146</sup>  
And o'er it wears his radiant vest,  
The heavenly watchers round him rest.<sup>147</sup>

month, so that the cycle comprises three common lunar years, and two which contain thirteen lunations each

To comprehend the effect of these, and other, complications, so as to be able to settle the "productions," or "births" of each period that is what sacrificial offerings are proper to every occasion, was the highest concrete conception of intellectuality the Vedic authors could find

Max Müller says "The whole idea expressed by the poet is that Varuna maintains the established order of the world, and therefore knows the twelve months and also the thirteenth" (*Hist Sans Lit*, p 213)

<sup>146</sup> This is one of the verses cited by Dr Bollensen (see note 30 ante, and Muir's *Sans Texts*, v p 454) to prove that early Indian worship admitted of images, and Wilson in a note seems, though hesitatingly, to agree with him

But this view entirely disappears as we contemplate the bound Sanah-  
śepia, looking at the spangled sky as he sang when as said above,—  
the stars shone out,

Like golden bosses Varuna's mail about

<sup>147</sup> "These spies or watchers are most likely the other Adityas, of whom it is said (*Rig veda*, ii 27, 3) that they see into what is evil and what is good, and everything even at the greatest distance is near to them With

*At Brâh.* vii 3.  
16.

Or ["Varuna wearing golden mail has put on his shining cloak, the spies sat down around him"—*Max Muller*]

"14 A divine (being) whom enemies dare not to offend, nor the oppressors of mankind nor the iniquitous (venture to displease)

[*Rig-veda*, i 25; 15-20]

"15 Who has distributed unlimited food to mankind, and (especially) to us

Or ["He who gives to men glory, and not half glory, who gives it even to our own bodies"—*Max Muller*]

"16 My thoughts ever turn back to him, who is beheld of many, as the kine return to the pastures

"17 Let us (together) proclaim that my offering has been prepared and that you as if the offerer, accept the valued (oblation)"

XIV. "A god whose ire no foe will dare,  
Who men's oppressors will not spare,  
Whose wrath the wicked cannot bear.

XV. "Whose glories, free dispensed, abound  
In no half-measure all men round;  
In our own bodies they are found.

XVI. "Still back to him my thoughts incline,  
Whom hosts behold with bliss divine,  
As back to pastures turn the kine

XVII O let it be by us declared,  
That this my offering was prepared,  
By thee, priest-friend, with pleasure shared<sup>14</sup>

them the right is not distinguished from the left, nor the east, nor the west" (*Rig-veda* ii 27, 11, *Max Muller, Hist Sans Lit* p 536)

<sup>14</sup> *Max Muller* translates the last line (*Hotra kshadase priyam*) "Thou eatest what thou likest, like a friend" but adds in a note "*Hotra* does not mean friend, but the priest who is chosen to invoke the gods. Perhaps it means poet and priest in a more general sense than in the later hymns" (*Hist Sans Lit*, 537). But it seems preferable to take the words in their strict meaning implying, "Thou eatest what thou likest—or what is agreeable to thee—like a *Hotra* or priest." This rendering gives a consistent sense to the whole stanza.

In the two first lines Varuna is invited to join the sacrificer in proclaiming that the offering is prepared, according to the special duty of a *Hotra*

*Alt Brāh*, vii. 3,

16

\* Or ["thou eatest what thou likest as a friend"—*Max Müller*]

"18 I have seen him whose appearance is grateful to all \* I have beheld his chariot upon earth: he has accepted these my praises.

\* Or ["Now I saw the god who is to be seen by all."—*Max Müller*]

"19. Hear, Varuṇa, this my invocation make us (this day) happy. I have appealed to thee, hoping for protection.

"20 Thou who art possessed of wisdom, shonest over heaven and earth, and all the world. Do thou hear and reply (to my prayers) with (promise of) prosperity."

\* Or ["Listen on thy way."—*Max Müller*]

(*Rigveda*, i. 25, 21)

"21 Loose us from the upper bonds unto the centre and the lower, that we may live" (Vol. i. pp. 64-65)

\* Varuṇa then answered him,

XVIII. Lo! from the earth, behold his car,  
The God whom all may see afar;  
These hymns accepted surely are.

XIX. High Varuṇa, accept my plea;  
May we be glad this day in thee;  
I call in hope; O shelter me!

XX. Thou God of wisdom, shining wide  
O'er heaven and earth, and all beside!  
Hearkening, replying, onward ride.

XXI. Loose from me, pray, the upper cord;  
Untie the mid and lower, lord;  
And life renewed to us afford.

20.

World-circling Varuṇa still rode on high,  
Car-borne, majestic, through the silent sky;

in which he was sometimes joined by others (compare Note on the "Sṛāṇā" formula, Canto VI. 17/ Note 154). The Hotar also partook of the offering as a friend both of the offerer and the deity (see Note 199 17/)

The invitation to Varuṇa to act as priest shows, however, that the concept of Varuṇa was, in these latter verses of the hymn, shading off into that of the sacrificial Agni, and it forecasts the utterance attributed to him at its close.

\* *Alt. Brâh.*, vii. 3,  
16.

And rapt in meditation deep, profound,  
The Rishi, who him praised, still waited bound.

The king of all, he felt, must hear his cries,  
Release his bondage, own his sacrifice;  
The righteous one could never, never spurn  
The offerings He himself ordained to burn.

So, though in heaven appeared no outward sign,  
His pensive mind evolved the will divine;  
And, sure as though a voice from heaven he  
heard,  
By inward light the seer perceived this word,—

### VARUNA

"Agni is the mouth  
of the gods, and the  
most compassion-  
ate of them. Praise  
him now, then we  
shall release you."

"The gods appoint their mouth to be  
Agni, compassionate to thee;  
Behold him in the altar flame;  
We set thee free. Praise now his name!"

### 21. EPODE

[Bound, helpless, pleading thus, the youthful  
sage

Appears a type of man in every age;  
He voiced the born desire of all the race  
To soar beyond the bounds of time and space.

Man's heaven-sprung, earth-tied spirit's con-  
stant quest

Is chief to see its maker, and to rest  
In Him—the cynosure, the guide, the goal,  
The one repose of every wearied soul.

As men sought Him through Nature near and  
far—

Through life's hid fervent force, sun, space,  
moon, star,

And things perceived by touch, sense, sound,  
and sight,

Each seemed to mirror forth the Infinite.

But though in hymns and prayers, with ritual  
flames,  
The Vedic poets used His creature's names,  
Not all men quite mistook such things for Him,  
Whom they but shadowed, brightly some,  
some dim.

Thus Āryan seers discerned the Infinite,  
In various aspects, various shades of light ;  
Sometimes they neared Him, sometimes went  
astray,  
Through light, through darkness oft, they took  
their way ;

But light or dark, as ages rolled along,  
By varied names, with many a changeful song,  
They sought THE ONE UNKNOWN, who lived  
the same,  
Whate'er their song, howe'er they called His  
name <sup>149</sup>

And He their prayers sincere, though devious,  
heard,  
And oft, through agencies diverse, His word  
Spoke gracious comfort, and revealed His will,  
As thus to Sunahṣepa. And He still

Speaks thus to us who, like him, yearning  
call

Upon our father-mother, all-in-all ; \*  
And our souls, watching still, like his, may  
see

The word he saw, "Endure! thou shalt be  
free!" ] .

<sup>149</sup> The Vedic concept of the unity of the deity, under every change of name, and form of worship, is evidenced by the following passages, and many others of like tendency, viz —

"They call him Indra, Mitra, Varuna, Agni,  
And he is the celestial, well winged Garutmat ;  
Sages name variously, that which is but One ;  
They call it Agni, Yama, Mātariśvan"

*Rig-veda*, i 164, 46

"The wise, in their hymns, represent under many forms the well-winged (god) who is but One" (*Rig-veda*, x. 114 5)

See also Note 181 *infra*

\* *Rig-veda*, i 24, 1, 2

## Canto V

### LIBERATION

#### I

16 *At Brah vi 3*

HE saw the sacred word believed it sure,  
And till released could patiently endure  
Though for a destined period still bound fast,  
The bitterness of death he felt, was past,  
No more for freedom now he raised a cry,  
But changed his painful prayers to praises high

Obedient faithful then till rescue came,  
The fettered poet sought fresh hymns to frame,  
And as he mused before the triple pyre  
Upon the rite of sacrificial fire  
He thus conceived twas God Himself, who  
shone  
In vision on the altar, as a throne <sup>160</sup>

#### SUNAHSEPHA (SOLUS)

'Mysterious flame! Whence where its con-  
stant flow!  
It soars towards heaven and yet remains  
below,

---

<sup>160</sup> The adoration of Fire (Agni) latent or manifested as an all pervading cosmic symbol of unmaterialized Divinity was a very early and wide spread form of worship

Its simplest aspect appears in the previous hymn to Agni and some of its secondary developments in those to Savitar and to Varuna

Iranian worship as represented in what remains of Zend writings does not seem to have gone much beyond this simple stage

The *sacrificial cult of fire* as shown in the hymns now to follow was a somewhat more materialistic development of the primitive doctrine and peculiar to India



*At Brāh, vi 3*

16

It dies yet lives, 'tis born afresh each day,  
'Tis ancient, yet 'tis young without decay,  
Man feeds it, man it feeds by household fires  
Yet, bearing food for gods, to heaven aspires

"It spreads heat light, and life, like yonder  
sun,

'Tis threefold on this altar yet but One,  
It bears above and yet consumes the feast,  
At once 'tis sacrificer, victim, priest,  
Thus more than earthly fire these flames  
appear,

A heavenly power in them is present  
here! ' 151

He then praised  
Agni with twenty  
two verses (1-26  
1-10 27, 1-12)

2  
So as the flames flashed on his robe of red  
And bright his face was with the glow they  
shed

That he was bound still he regarded not  
His dread of death completely he forgot  
And spiritual blessings chiefly claimed  
As Agni father and his friend he named

Yet more, he made for Dasyu tribes a prayer,  
He saw them freely mixed with Āryans there  
To crown the Āryan lord their chosen king,  
And hoped the poet they might closer cling  
To chosen Agni priest and king divine \*  
And thus inspired he sang this lofty line —

<sup>151</sup> The name Agni means also the number three. On the high altar immediately behind which Sunahsepha was bound to the sacrificial post the sacred fire was placed in three receptacles (see Canto IV 5-6 and the notes thereto). These were called its *Nabhi* or nest.

The *Īgveda* (x 88-10) says— The gods formed Agni for a threefold existence and this is explained by Yaska the commentator to be on earth in the air and in the sky as fire lightning and the sun.

The altar fire was produced only by friction of two sticks whence it was said that Agni was born from heaven, and this had to be done afresh every day.

It is not unlikely that these Indian notions coalesced and crystallised among Western Āryan nations into the multi-form Myth of the Phoenix.

Pliny and Tacitus (*Nat Hist* x 2 *Ann* vi 28) say that this bird burnt himself or his father on the altar of the City of the Sun and sprang into new life from the ashes. Herodotus (ii 73) says its plumage was flame coloured and that it was an Egyptian bird. The *Physiologus* however the most familiar version of the myth says it was an Indian bird.

\* See verses 9 and 10 of the following hymn and Note 154.

*At Brah*, vii 3  
16  
*Rig veda*, i 26

[*Note*—Dr. Oldenberg's rendering of this and the next hymn (*Sac B of the East*, Vol 46, pp 13 etc) is so literally exact and is so closely followed in the present metrical version, that it is unnecessary to quote Wilson's version.]

"1 Clothe thy self with thy clothing (of light) O sacrificial (god) lord of all vigour and then perform this worship for us

"2 Sit down most youthful god as our desirable Hotsi, through (our prayerful) thoughts, O Agni with thy word that goes to heaven

"3 The father verily by sacrificing procures (blessings) for the son the companion for the companion the elect friend for the friend

"4 May Varuna Mitra Aryaman triumphant with riches(?) sit down on our sacrificial grass as they did on Manus

# TO AGNI (IN THE SACRIFICE FIRST HYMN)

(*Rig veda*, i 26, 1-10—Gāyatrī Metre)

- I. " Assume thy robes of glorious light,  
O sacrificial lord of might!  
Accomplish then this sacred rite
- II " Thee, ageless Agni, we desire,  
Sit here, O Priest, wise thoughts inspire,  
Then bear our words to heaven in fire
- III "Thou verily, our father dear,  
As kin for kin art offering here <sup>122</sup>  
As chosen friend to friend art near
- IV " Varuna-Mitra'-Aryaman, bright  
From heaven, on our blest Kuśa light,  
And sit, as erst at Manu's rite <sup>123</sup>

<sup>122</sup> Sunahśepha, as a member of the Angirasa family (i.e., descendants of Agni), very appropriately thus addressed Agni

This family were probably the first or principal promoters of the cult of sacrificial fire and they were said afterwards to be seated among the gods, in the third, or highest heaven

<sup>123</sup> Varuna, Mitra, and Aryaman, were three Ādityas (sons of Aditi,

*At Brah vi 3*

16

\* [Note — The Sanskrit word *ripa* *das* thus doubt fully translated by Dr Oldenberg is rendered by Max Müller (*R v* : 64 5) the devourer of foes by the *Vedarthayaina* "de stroyers of the enemy and in this passage de stroyers of the wicked Benfey's Dictionary renders it A destroyer of those who injure ]

5 O ancient Hotr: be pleased with this our friendship also and hear these prayers

6 For when ever we sacrifice constantly to this or to that god in thee alone the sacri ficial food is offered

7 May he be dear to us the lord of the clan the joy g ving elect Hotr: may we be dear (to him) possessed of a good Agni (ie of good fire)

8 For the gods when possessed of a good Agni have given us excellent

v " The primal Hotar then wert thou,  
Be pleased with this our friendship now,  
These prayers and sacrifice allow

vi Where'er to other gods we go  
Through thee the rites perpetual flow  
And all the offerings made below

vii Our nation's lord joy giving free  
May he love us and love him we  
Who choose good Agni priest to be

viii For since the gods erst owned good flame,  
From them our wealth excelling came  
Our Agni good we deem the same

the Infinite) so closely connected that the invocation of one included that of the others

Mithra was a name of the sun among the Iranians who also frequently called him the threefold

Manu was the father of the human race who according to well known Hindu tradition was saved from the deluge and obtained great blessings in reward of his sacrifice (*Cf Gen viii 20 22*)

Translations of the Sanskrit form of this universal tradition are given by Dean Milman Max Müller (*Hist Sans Lit*) and Sir Monier Williams (*Indian Wisdom*)

At sacrifices the ground round about the altar was covered with

*As Brāh*, vii 3.

16

wealth, and we  
think ourselves  
possessed of a good  
Agni

"9 And may  
there be among us  
mutual praises of  
both the mortals  
O immortal one  
(and the immortals)

"10 With all  
Agnis (i.e. with all  
thy fires) O Agni,  
accept this sacri-  
fice and this prayer  
O young (son) of  
strength

IX "Immortal Agni, mutual praise  
May we united mortals raise,  
And with immortals join our lays

X. "Thus all thy sacred fires unite;  
Thus, Agni, own our prayers and rite,  
O ever youthful son of might"

3.

As Agni thus, his ancient sire, he praised,  
The altar flames with greater radiance blazed,  
And Agni, pleased, shot through the dusky air  
Ten thousand darting flames with scorching  
glare

Whence scattering foes he seemed, in mystic  
force,  
The wandering, conquering Sacrificial Horse,  
Adored by new-crowned Kings of Aryan race,  
Ere Dasyu Asvamedhas claimed the place

The Rishi thus conceived him, flying high  
On Rudra wings terrific toward the sky,<sup>154</sup>  
And though the flickering flames lapt all  
around,  
He trembled not nor shrank, though tied and  
bound

sacred Kusa grass (*Poa cynosuroides*) and was considered to be occupied by the deities

<sup>154</sup> Agni is frequently referred to as a horse (cf. Note 12 *sup*). It is probable that the allusions in this hymn have also some reference to the Asvamedha or Horse sacrifice described in *Āgīta*, i 162

The Asvamedha though occupying a very prominent position at the coronations described in the Epic poems is not even mentioned in the coronation ritual of the *Āitareya Brāhmaṇa*

The details of that sacrifice and the gross materialistic tone of the hymn relating to it contrast very strongly with the spiritualized tone of most of the other Vedic sacrifices, whence it may be inferred that the ceremony belonged to the inferior races of India, and was incorporated with the Aryan coronation ceremonies, chiefly for political purposes, at a later date (Cf. Note 24 *inf*)

*Asi. Brāh*, vii. 3;  
16.

But charged lord Agni, priest of gods, to bear  
Direct before the Great Supreme; his prayer;  
And, as aloft the crimsoned-brilliance broke,  
It dyed with heavenly hues the volumed  
smoke.

So glowed his poet-soul. Through leaping fire  
His new-made hymn swelled higher still and  
higher;

To holy Vāravantiya's tune it rose,<sup>155</sup>  
And awe triumphant marked its raptured close.

[*Rig-veda*, i. 27.]

Translation by  
Dr. Oldenberg.  
(*Sac. Books of the  
East*, Vol. 46, pp.  
16, etc.)

A  
"1 With rever-  
ence I shall wor-  
ship thee who art  
like a long-tailed  
horse, Agni, the  
king of worship.

"2. May he, our  
son of strength,  
proceeding on his  
broad way, the pro-  
pitious, become  
bountiful to us.

"3. Thus pro-  
tect us always,  
thou who hast a  
full life, from the  
mortal who seeks  
to do us harm,  
whether near or  
afar

"4 And mayest  
thou, O Agni, an-  
nounce to the gods  
thine our newest  
efficient Gāyatra  
song

# TO AGNI (IN THE SACRIFICE. SECOND HYMN.)

(*Rig-veda*, i. 27; 1-12.—Gāyatrī Metre.)

I. "Worship with reverence now I bring;  
Thee, like a long-tailed horse, I sing,  
Agni, of all our worship king.

II. "May he, our son of strength, indeed,  
Upon his broad-earth-course proceed,  
Well pleased, to us his bounties lead.

III. "O full of life! still guard us so  
From every mortal, harmful, foe,  
Whether they near or distant go.

IV. "And Agni, go the Devas near;  
Pronounce the hymns we offer here,  
This newest Gāyatrī let hear.

<sup>155</sup> According to Dr. Eggeling, the *Sāma-veda* (i. 17) refers to the Vāravantiya tune, as having been composed for this hymn, and named after its first line—"aśvam na tvā vāravantam"

See his translation of the *Satapatha Brāhmaṇa* (Vol. iii Int., p. xiv.).

*At Brâh*, vii 3.  
10

"5 Let us partake of all booty that is highest and that is middle (i.e. that dwells in the highest and in the middle world), help us to the wealth that is nearest.

'6 O god with bright splendour, thou art the distributor. Thou instantly flowest for the liberal giver in the wave of the river, near at hand

B

'7 The mortal, O Agni, whom thou protectest in battles whom thou speedest in the races he will command constant nourishment

'8. Whosoever he may be no one will overtake him, O conqueror (Agni)! His strength is glorious

v. "Allot us goods from highest skies,  
With goods that in mid regions rise,  
Help us to win earth's nearest prize

vi. "God! all-dispensing, marvellous beam!  
Instant thy gifts, like Sindhu's stream,  
Around thy liberal votaries teem" <sup>156</sup>

vii "The mortal Agni guards in fight,  
And grants in races speedy flight,  
Commands perpetual wealth of right.

viii. "Whoc'er he be, unpassed he goes,  
O Agni! Vanquisher of Foes!  
His glorious strength to all he shows

where he also gives other references to the *Ganas*, or books of Music of the *Rig Veda*

The Puranas describe the ancient chanting of the Vedas in glowing terms. Some endeavours have been made by modern scholars to trace out the ancient musical tones

<sup>156</sup> The word here rendered "marvellous beam" is *Chitrabhanu*, 'he who has wonderful lustre' a common name for Agni

The river named in the original is the *Sindhu* (or *Indus*) which enters the sea by various channels, forming numerous islands, and which, at its periodical overflow forms many additional islets of verdure, and spreads fertility throughout the region

The general sense of this hymn so far, as well as of the preceding hymn is that all the good things of heaven and earth are to be obtained through Agni, whose worship being the same as that of their fathers—here called 'gods of old'—is said to be "chosen" by all present at the sacrifice, and his rewards are compared to the flow of the Indus, the principal river of the early Aryan immigrants into India

1st Brāh, vii 3, 16

"9 May he (the man), known among all tribes, win the races with his horses, may he with the help of his priests become gainer

C

"10 O Garabodha! Accomplish this (task) for every house A beautiful song of praise for worshipful Rudra

"11 May he, the great, the immeasurable, the smoke bannercd rich in splendour, incite us to (pious) thoughts, and to strength.

IX. "May he whom all tribes signalize  
With steeds of swiftness win the prize;  
Let gains through priests who serve him  
rise.<sup>157</sup>

X. "Praise-wakened! this our rite complete;  
Let every house bring offerings meet,  
In Rudra's praise, with verses sweet.<sup>158</sup>

XI. "May he the great! the infinite!  
Smoke-bannercd! splendent! us incite  
To holy thoughts, and fill with might.

<sup>157</sup> Dr Oldenberg—upon grounds of Vedic metrical construction, and ordinary arrangement of the hymns—considers verses 7, 8 and 9 to have originally formed a separate hymn

This view may be supported upon the ground of their subject-matter. They have as direct a bearing upon the *secular* aspect of the Rājasuya rite at which they were sung, as previous verses have upon its *spiritual* aspect

In the spiritual aspect, Agni is chosen as divine priest. In the secular, the mortal—i.e., the king then chosen—is said to be favoured by Agni, who endows him with valour and swiftness, which he exhibits in the races and games that formed a part of the ceremony (compare Canto VI 11 *inf*) all being under the superintendence of Agni's priests. He was thus recognized by "all the tribes", which phrase may be fairly considered a direct reference to the general *political* object of the early Rājasūyas, viz.,—the union of various communities and the building up of a united India. (Cf. also verses 9 and 10 of preceding hymn)

<sup>158</sup> These three last verses seem also to have formed a separate hymn, briefly uniting the spiritual and secular aspects of those preceding

Agni is termed *Jarabodha*—"he who is awakened by praise"

The allusion in the second line is to a part of the Rājasūya ceremonies, described in the Śatapatha Brahmana (v 2, 5 and 3, 1) as the *Trishamyukta* offerings, in which the king for twelve successive days before his consecration, celebrated offerings at the respective houses of all classes of Indian society, from that of the commander-in-chief of his army, down even to that of a 'discarded wife'. By these he was said to "come by men"

Agni is here called Rudra, or Rudraya, which means "the fierce, or terrible Agni". It is applied to him elsewhere as the lightning. It may perhaps be taken as a name, used by the non-Aryans and to have expressed a concept which shaded off into that of the terrible Śiva, and Durgā, or Kālī in modern Hindūism

*At Brāh*, vii. 3.  
16.

"12. May he hear us, like the rich lord of a clan, the banner of the gods, on behalf of our hymns, Agni with bright light.

XII. "O brilliant Agni! Light adored,  
Hear like a nation's wealthy lord;  
Ensign of gods! our hymns reward."<sup>159</sup>

## 4.

Then saw the poet there the mystic fire  
Responsive quivering, glowing, mounting  
higher,  
As though on burning wings to heaven 'twould  
soar  
In glory.—But it sank, and rose no more.

Dark grew the altar then; its light was fled,  
And dark the Rishi's mind with shadowy  
dread.

Lest death, who ambushed watched from  
morn to night,  
Had snared the priest divine and quenched  
the rite.

But swifter than the shadows came they fled;  
For whered eath's wiles were told, 'twas also  
said,

That Agni ever 'scapes death's nets and blows,  
Through many various scripture texts he  
knows;<sup>160</sup>

And goes safe back to Heaven, from whence he  
came,  
Before the bright immortals there to claim

<sup>159</sup> A reward is prayed from Agni, as now the wealthy lord of the united nations; and no higher earthly ideal of liberality existed than that expected of such a prince; an exemplification whereof exists in the enormous rewards allotted to the reciters of this legend, for which see Note 221.

<sup>160</sup> The *Atareya Brāhmaṇa* (iii. 1; 14) gives an account of, *How Agni, as Holar of the gods, escaped the meshes of Death*—Death, it is said, sitting in the various "Stotras"—or hymns of praise—"lurked" for Agni, during all the times of his sacrifice from the morning till the evening. But Agni overcame him by various *Sistras*, and at last, "having escaped all the meshes of Death, and his clubs, Agni came off in safety" (Cf. also Note 168 *inf*)



111 Brāh, vii 3, 16

"9 May he (the man), known among all tribes, win the races with his horses; may he with the help of his priests become gainer.

C.

"10 O Garābodha! Accomplish this (task) for every house. A beautiful song of praise for worshipful Rudra

"11. May he, the great, the immeasurable, the smoke-bannered, rich in splendour, incite us to (pious) thoughts, and to strength

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With steeds of swiftness win the prize;  
Let gains through priests who serve him  
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*At Brāh*, vu 3,  
16.

"12. May he hear us, like the rich lord of a clan, the banner of the gods, on behalf of our hymns, Agni with bright light.

XII. "O brilliant Agni! Light adored,  
Hear like a nation's wealthy lord;  
Ensign of gods! our hymns reward."<sup>120</sup>

## 4.

Then saw the poet there the mystic fire  
Responsive quivering, glowing, mounting  
higher,  
As though on burning wings to heaven 'twould  
soar  
In glory.—But it sank, and rose no more

Dark grew the altar then; its light was fled,  
And dark the Rishi's mind with shadowy  
dread,  
Lest death, who ambushed watched from  
morn to night,  
Had snared the priest divine and quenched  
the rite.

But swifter than the shadows came they fled;  
For whered eath's wiles were told, 'twas also  
said,  
That Agni ever 'scapes death's nets and blows,  
Through many various scripture texts he  
knows;<sup>121</sup>

And goes safe back to Heaven, from whence he  
came,  
Before the bright immortals there to claim

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*Atl. Brāk*, vol. 3 ;  
16.

In sacrificing men's behalf below,  
The gifts ordained from sacrifice to flow.

Therefore the Rishi raised his wistful eyes,  
To scan with hopeful gaze the star-lit skies ;  
And there in mind from darkling earth surveyed  
The visioned Deva host, who heaven pervade.

" Agni then answered ' Praise the Viśve-Devas, then we shall release you.'

He saw immortal Agni offering there,  
On heaven's own altar, sacrifice and prayer ; \*  
And seemed to hear him, charged by those on high,  
Convey to him, still fettered, this reply ;—

#### AGNI .

" Praise now the Viśve-Devas ; we  
Will then from fetters set thee free." <sup>181</sup>

#### 5.

'Twas midnight ; stars shone bright ; the  
world reposed  
In darkness but for them ; and silent closed  
The day ordained by law when he might die.  
Yet still he lived ! He watched its moments  
fly !

Then, as it passed, he raised the ordered prayer,  
Ere which nor man, beast, bird, might stir  
the air ;

\* See verse 4 of preceding hymn.

<sup>181</sup> The *Viśve-Devas* (= "the all-pervading," or "shining ones," "the host of gods" ; from *Viś*, to pervade and *deva*, shining).

Hymns to them are very numerous in the *Vēdas*, some of them being in the most archaic language, and evidently of very great antiquity ; showing that from the earliest periods there was an under current of thought tending to polytheism, although as in the verse here following it was admitted with hesitation and fear lest the one true god should be provoked.

This phase of thought is thus described by Max Müller—"There is a monotheism which precedes the polytheism of the *Veda* ; and even in the invocation of their innumerable gods, the remembrance of a God one and infinite, breaks through the midst of an idolatrous phraseology, like the blue sky that is hidden by passing clouds" (*Science of Religion*, p. 173).

*At Brāh*, vii 3,  
16

"He then praised  
the Viśve - Devas  
with the verse (i  
27, 13) *namo ma  
hādēhīyo namo  
arbhakēhīyo*

[*Rig-veda*, i 27,  
13]

Dr Oldenberg's  
translation (cont)

"13 Reverence  
to the great ones,  
reverence to the  
lesser ones! Rever-  
ence to the young  
reverence to the  
old Let us sacri-  
fice to the gods if  
we can May I  
not O gods fall as  
a victim to the  
curse of my  
better

For should a voice by chance that prayer pre-  
cede,  
'Twas said the Soma rites would fail indeed <sup>152</sup>

6.

'Twas likewise said, this "earliest voice" was  
due

To Devas, -countless as yon stars in view;  
Yet while to them he rendered lawful praise,  
The seer divine displeasure feared to raise;

For, far beyond this host of great and small  
One greater lived, who made and ruled them  
all;

And seeking Him supreme, with soul sincere,  
He deprecated thus His wrath with fear.

### TO THE VIŚVE-DEVAS

(*Rig-veda*, i 27, 13—Trishtubh Metre)

"Let us reverence great, and let us reverence  
less;

Let us reverence young, with reverence old  
confess;

Sacrificing as we can to Devas all,

Let me not, All-Gods, the greater's victim  
fall."

<sup>152</sup> The third "Upasad" day (see Notes 103 105 and 107 *sup*), on which alone the living sacrifice was lawful, expired at midnight, and the final ("Sutya") day, appropriated to a Soma festival, during which the final coronation ceremonies went to take place, then began.

The commencement of this day had to be marked by the "*Prutar anubāka*," (= "earliest uttered") prayer, belonging to this festival. It had to be uttered "in the dead of night, even before the voice of the cock is heard," for, according to the *Āitareya Brāhmaṇa*, "we cannot utter the sacred words required at a sacrifice, should others already (animals or men) have made their voices heard." It was to be addressed to all the gods i.e., to the Viśve Devas (*At Brāh*, ii 15, 16).

The *Satapatha Brāhmaṇa*, however, says it was to be addressed to Agni, Ushas, and the two Aśvins, and might consist of as many verses as might be recited between midnight and daybreak. Both of these directions are observed in this legend.

The priests who were sleeping had to be awaked just before the utterance of this prayer (*Sat Brāh*, iii 9, 3, 1).

*At Brāh*, vii 3,

16

" The Viśve -  
Devas answered,  
' Indra is the  
strongest, the most  
powerful, the most  
enduring, the most  
true of the gods,  
who knows best  
how to bring to  
an end anything  
Praise him, then we  
shall release you

7.

Thus, while the seer fulfilled the wonted rite,  
And Viśve-Devas praised at dead of night,  
He still, as erst, sought chief, " the Lord of  
all,  
" On whom alone his yearning soul might  
call ; " \*

And those immortals, though celestial throned,  
Yet not supreme, such stunted homage owned ;  
Since while to earthly sense they gave no word,  
His raptured soul their heavenly music heard

For all the hosts in one great chorused theme  
Harmonious praised One chosen king su-  
preme ;

And thus the sons of gods replying sung  
Of high exalted Indra, strong and young.<sup>163</sup>

### THE VIŚVE-DEVAS

" Midst the Devas Indra strongest,  
Chief in power, endures the longest ;  
He most truly man befriendeth,  
Every work successful endeth ; \*  
Render Indra praise and lowly  
Homage. he shall free thee wholly."

8.

" He then praised  
Indra,—

To Indra Śunaḥśepha turned him then,  
The friend divine of Āryāvarta men ; <sup>164</sup>

\* Comp Canto IV 12 ; and Note 127

<sup>163</sup> Max Muller remarks (*H S L* 532), that *Viśve Devas*, though treated as a plural, has sometimes the meaning of a *pluralis majestaticus*

Another modern writer observes that " The Vedic poets felt, though they could not have consciously expressed, the very truth with which Aristotle closes the twelfth book of his *Metaphysics*, that " the world does not choose to be governed badly, for " the rule of many is not well Let there be one lord " (*Quar! Rev*, July, 1870, p 207)

<sup>164</sup> The following are some Vedic invocations to Indra—

" Distinguish between the Āryas and those who are Dasyus " (*Ṛ-v.* i. 51 ; 8)

" Hurl thy bolt against the Dasyu, and augment the force and glory of the Ārya " (*Ṛ-v.* i. 103, 3)

" Indra ... protected in all battles the sacrificing Ārya ; chastising

*Ait. Brāh*, vii 3.  
16a

Unrivalled Indra, son of heaven and earth,  
Who drained the vigorous Soma at his birth,  
Then in his grasp the bolt of heaven he took,  
While both the worlds with awful wonder  
shook,  
And hurled the storms with strong, though  
infant, hand  
Against the foes of that new settled land.\*  
Though gods and rishis called him new and  
young,  
And new his name and aspect, yet they sung  
In him that ONE, whose power fixed firm the  
hills,  
Whose thunder-cloud filled earth's ten thous-  
and rills ;  
Who plenished India's plains with robust  
health,  
And stores of lowest, middle, highest wealth ;  
And Him the Rishi praised in that dark hour ;  
Names change ; but changeless lives almighty  
power.

## 9.

'Twas this Name won Prajāpati's great place ;\*  
Him Devas crowned ; he bore an Āryan  
face ;—  
And Āryans looked to him for wealth and aid.  
Wherefore to him this Āryan hymns essayed.

"with the hymn (1  
29) 'Yat chid āhī  
saiya somapā,' and  
with fifteen verses  
of the following one  
(1. 30 ; 1-15).

But lo ! the poet saw in visioned haze  
The furtive mutual staring, baleful gaze  
Of Death's twain fateful sisters, watching still  
For Agni's life and his. Their looks of ill  
Disturbed his mind, and roused his fervent  
cries,  
That everlasting sleep might close their eyes :

the lawless, he subjected the black skin to Manu," i.e., the Āryan man  
*Rig veda*, 1. 130, 8)

"Who, O God of mighty force, didst in the land of the seven rivers,  
turn away from the Ārya the weapon of the Dasyu" (*R.-v.*, viii 24, 27).

\* See Note 127.

*At Brâh.* vii 3;  
16.

Then, as the vision paled, the night breeze bore  
To his affrighted ears a savage roar.

For through long years Ind's previous dwelling  
race

Refused to give the Indo-Âryans place; <sup>105</sup>  
Disturbed their prayers and marred their  
sacrifice

With savage noises, howls, and warlike cries.

And now with harsh dissonance, human brays  
Like those of beasts, the Dasyus mocked  
his praise;

So prayers for wealth and cries against his  
focs

Were mixed, as thus his hymn to Indra rose.

#### TO INDRA (FIRST HYMN) <sup>106</sup>

(*Rig-veda*, i 29; 1-7.—Raukti Metre)

(*Rig-veda*, i 29,  
1-3)

"1. Veracious  
drinker of the Soma  
juice, although we  
be unworthy, do  
thou, Indra of  
boundless wealth  
enrich us with  
thousands of ex-  
cellent cows and  
horses

1. "True drinker of the Soma, we,  
A hapless race, yet pray to thee;  
O Indra, boundless wealth is thine;  
For our renown to us assign  
In thousands matchless steeds and kine.

<sup>105</sup> The dominant Aryan races of India were, at some prehistoric period, immigrants who passed from Central Asia through Cabul, and across the Indus

As they advanced eastward and southward, they drove the previous inhabitants (called Dasyus) into the hills and forests, though afterwards they partially amalgamated with them. This legend was one of the means employed to promote such amalgamation.

The period of pure contest, and the nature of Dasyu opposition to Aryan forms of worship, are thus referred to in the *Rig-veda* —

"Distinguish between the Aryans and the Dasyus; chastising those who observe no sacred rites, subject them to the sacrificer" (*R-v*, i 51, 8)

"Here I come," says Indra, "distinguishing between the Dâsa, and the Arya" (*R-v*, i 86, 19)

"Indra . . . has preserved in the fray, the sacrificing Arya" (*R-v*, i 130, 8)

Similar quotations might be greatly multiplied. See Muir's *Sanskrit Texts* (Vol. II, 2nd ed., p. 358, etc.).

<sup>106</sup> This hymn is apparently an early song of the Aryan settlers in India, or in some new district thereof; when they were still, as they

*At. Brâh*, vii. 3.

16

Or [" although  
(we) are (as it were)  
obscure, cause us to  
be renowned, Indra  
of plentiful wealth,  
about thousands of  
cows (and) horses "  
—*Vedârihayatna* ]

Or [" we appear  
before thee in the  
character of un-  
happy men "—  
*Stevenson* ]

" 2. Thy benevo-  
lence, handsome  
and mighty lord \*  
of food, endures for  
ever. Therefore  
Indra, of boundless  
wealth, etc

Or [" (Dieu) a la  
noble face, maître  
des offrandes, com-  
pagnon de Satchi,  
a toi, la puissance "  
—*Langlois* ]

" 3 Cast asleep  
(the two female  
messengers of  
Yama) Looking at  
each other, let them  
sleep, never waking.  
Indra, of bound-  
less wealth etc

II. " For ever lasts thy bounteous grace,  
Almighty lord of handsome face; <sup>167</sup>  
O Indra, boundless wealth is thine;  
For our renown to us assign  
In thousands matchless steeds and line.

III. " These bale-eyed sisters cast asleep;  
For ever both in slumber keep; <sup>168</sup>  
O Indra, boundless wealth is thine;  
For our renown to us assign  
In thousands matchless steeds and kine.

style themselves, obscure and unhappy, among the strong, barbarous, opponents of their worship

Its tone denotes a sharp struggle for existence, both against physical difficulties and religious opposition. Its main burden is accordingly supplication for wealth in cattle to supply them with food, and for horses to assist them in battle against opponents.

An absence of the deep spirituality observable in other hymns, denotes a period of complete absorption in material necessities.

" We have here a beginning of that concept of divinity, which led to its representation in human shape and ultimately to the actual worship of idols in India. It was natural to conceive that so national a divinity as Indra had the same type of features as his worshippers. Invocations to him as a fellow countryman are frequent in the Vedas.

" According to Wilson, the text is literally—" Put to sleep the two reciprocally looking, let them sleep not being awakened "

The epithets are in the dual number and feminine gender. *Slyana* says they mean " two female messengers of Death ". In another Vedic hymn, Indra says, " I consume the great female gobhins which regard not Indra " (*Muir's translation*). " Utterly destroyed they sleep in a deep pit " (*P-v. i. 133; & Wilson*). Cf. Note 160.



[*Rig-veda*, i 29;  
4-7]

"4 May those who are our enemies slumber, and those, O hero, who are our friends, be awake. Indra, of boundless wealth etc.

"5. Indra, destroy this ass (our adversary), praising thee with such discordant speech; and do thou, Indra, of boundless wealth, etc.

"6 Let the (adverse) breeze, with crooked course alight far off on the forest Indra, of boundless wealth, etc.

"7 Destroy every one that reviles us, slay every one that does us an injury. Indra, of boundless wealth, etc.

iv. "May all our foes such slumber take;  
But friends, O hero, keep awake;  
And, Indra, boundless wealth is thine;  
For our renown to us assign  
In thousands matchless steeds and kine.

v. "Indra, slay thou this braying foe,  
That wrecks our hymns with discord so;  
And, Indra, boundless wealth is thine;  
For our renown to us assign  
In thousands matchless steeds and kine.

vi. "And may this adverse, devious, breeze  
Be lost afar, 'mid forest trees;  
O Indra, boundless wealth is thine;  
For our renown to us assign  
In thousands matchless steeds and kine,

vii. "Thus all our mockers drive away,  
And every foe injurious slay;  
O Indra, boundless wealth is thine;  
For our renown to us assign  
In thousands matchless steeds and kine."

#### 10.

Now night's dark noon was past, the mockers  
cease;

Thenceforth he sang the Soma hymns in peace,  
And rites of death were changed for rites of  
life,

Which over Ind had spread, albeit through  
strife.

For strife ceased not till power supreme was  
won

Through Indra's hundred offerings faultless  
done <sup>100</sup>

<sup>100</sup> Although Indra (to whom Soma was the principal sacrifice) became the most popular of all Vedic divinities, he is said to have obtained the supreme position by successful performance of a hundred *Aśvamedhas*, or horse sacrifices, which necessarily involved many "battles" with his opponents (see the Legend in Note 126).

*At Brāh*, vii. 3;  
16.

He thenceforth king of powers celestial  
reigned,  
And vitalizing Soma rites ordained.

He, granting to his votaries victory,  
With kine for wealth, and steeds for chivalry,  
Reigned king divine of Ind's terrestrial state,  
And, favouring Indo-Āryans, made them great.

Then having quelled their foes, as wealth in-  
creased,  
He shared their every joyful Soma feast.  
Therefore the Rishi, bound and seeking light,  
Sang thus of Indra's great victorious rite.

### TO INDRA (SECOND HYMN)

(*Rig-veda*, i. 30, 1-10—Gāyatrī Metre.)

[*Rig-veda*, i. 30;  
1-3]

I. Let us, who  
are desirous of food,  
satisfy this your  
Indra, who is  
mighty, and of a  
hundred sacrifices,  
with drops (of Soma  
juice); as a well (is  
filled) (with water).

"2 May he who  
is (the recipient) of  
a hundred pure, and  
of a thousand dis-  
tilled (libations)  
come (to the rite),  
as water, to low  
(places)

"3 All which  
(libations), being  
accumulated for  
the gratification of  
the powerful Indra,  
are contained in his

L. "Food seeking, we with Soma sate  
Your Indra; Satakratu great,  
As paths to wells we saturate<sup>170</sup>

II. "A hundred pure he comes to drink;  
A distilled thousand in him sink,  
As waters down the valleys shrink.

III. "For mighty Indra's pleasure these  
His frame, inebriate, holds with ease,  
As ocean holds the copious seas.<sup>171</sup>

<sup>170</sup> This hymn implies a firmer establishment of the worship of Indra—at any rate, less opposition to it—than the preceding. This first verse occurs also in the Sāma-veda (*Pra*, iii, *Dasat* 3, 1) where Stevenson translates, "We, thy worshippers, are anxious to drench thee, Indra, the performer of a hundred sacrifices, the lavish bestower of gifts, with rout moon plant juice, as men do the road to a well." "Alluding," Stevenson adds, "to a custom still prevalent, of sprinkling, daily in the morning, the road to the well with cow-dung water"

The name "*Satakratu*" signifies, "performer of a hundred sacrifices," and is frequently applied to Indra as a proper name

<sup>171</sup> A distinction is here drawn between "pure" and "distilled," or

*Ati Brah* vii 3

16

belly as water in  
the ocean

Or [ that the  
mighty (Indra)  
may be intox-  
icated — *Vedar*  
*thayaina*

[*Rig-veda* i 30,  
4-10]

4 This libation  
is (prepared) for  
thee Thou approa-  
chest it as a pigeon  
his pregnant (mate)  
for on that account  
dost thou accept  
our prayer

5 Hero Indra  
lord of affluence  
accepter of praise  
may genuine pros-  
perity be (the re-  
ward of him) who  
offers thee lauda-  
tion

6 Rise up  
Satakratu for our  
defence in this con-  
flict We will talk  
together in other  
matters

7 On every  
occasion in every  
engagement we in-  
voke as friends the  
most powerful In-  
dra for our defence

8 If he hear  
our invocation let  
him indeed come  
to us with numerous  
bounties and with  
(abundant) food

IV "Our offerings ready thee await  
For them thou hear st us supplicate,  
Approaching like a dove his mate

V "O hero Indra wealthy king  
Accepting us who praises bring  
Let thy true blessings round us cling

VI "Victorious Satakratu rise!  
Defend us in this enterprise,  
In other matters we'll advise

VII "Ere every battle low we bend  
And call the mightiest Indra friend,  
May he his strong protection send

VIII "If he our invocations hear  
With many gifts let him come near,  
With bountiful support appear

unfermented and fermented preparations of Soma and Indra is said while accepting the former to have partaken so copiously of the latter as to be intoxicated. Hymns which mention drunken revels by him and his worshippers are not uncommon in the *Veda*.

It is probable that Indra worship was originally not unlike the Bacchan-  
alian orgies of Greece.

It will be seen in the next Canto that Sunahsepha invented (i.e. taught for the first time) the use of unfermented Soma in great sacrifices. Hence it is not unreasonable to infer that a modification of the earlier drunken Soma rites was attempted about the epoch of this legend.

*Asi Brâh*, vi 3.  
16

"9 I invoke the man (Indra) who visits many worshippers from his ancient dwelling place—thee Indra, whom my father formerly invoked

"10 We implore thee as our friend who art preferred and invoked by all, (to be favourable) to thy worshippers protector of dwellings

IX. "The Man adored by many a folk,  
With whom mine ancient father spoke,  
From his old home I hum invoke <sup>172</sup>

X. "Imploing thee, our constant friend,  
Thy worshippers adoring bend,  
With favour still our homes defend "

# II.

Straight Indra's friendly voice, in answer loud,  
'Mid sudden storm, aroused the sleeping crowd;

His thunder roared, his foam dipt arrows flew,  
As when ere dawn Namuchi erst he slew, <sup>173</sup>  
And Agni, brighter than the altar flame,  
Athwart the heaven in flashing lightning came.

Above the storm the riven clouds revealed  
The vast celestial sphere, that ceaseless wheeled  
Its course sublime through earth's tempestuous years

And bore serenely round all lesser spheres

<sup>172</sup> This verse is an evident allusion to the worship of Indra having been alleged to originate in the country from which his worshippers came. Such an allegation is, however, somewhat inconsistent with the attitude of the Zend Iranians towards Indra, whom they treated as a demon, peculiar to the Vedic Indians.

Dr Roer considers Indra's "ancient dwelling place" in this verse to be the heavens.

<sup>173</sup> Allusions to Indra's contests in the sky, with the powers of darkness, immediately before dawn, are very numerous.

According to the *Satapatha Brâhmana* Indra had sworn to Namuchi, "I will not slay thee by day, or by night neither with the palm of my hand nor with my fist, neither with dry, nor with moist." And Namuchi having drunk away Indra's strength, which however, had become restored to him he was at a loss how to punish Namuchi until the thunderbolt had been dipped in the foam of the waters when it was neither dry nor moist and with that he struck off the head of Namuchi, just when night was passing into dawn, and the sun had not yet risen, and accordingly when it was neither day nor night! (see Muir's *Sanskrit Texts*, vol v, p 94)

*Atl. Brah*, vii. 31  
16.

There bright immortals, high, majestic, reign;  
There undisturbed their ordered rule maintain:  
And sweet to hear their answering concord  
rang,  
As thus, through storm and calm, the Rishi  
sang.

### TO INDRA (SECOND HYMN *contd.*)

[*Rig-veda*, i. 30;  
11, 12]

"11. Drinker of the *Soma* juice, wielder of the thunderbolt, O friend, (bestow upon) us, thy friends, and drinkers of the *Soma* juice, (abundance of cows) with projecting jaws

(*Rig-veda*, i. 30; 11-15 — *Gāyatrī* Metre)

XI. "Our *Soma*-drinking, thundering, friend,  
On us who share thy draughts attend,  
And wide-mouthed kine, abundant, send.

"12 So be it, drinker of the *Soma* juice, wielder of the thunderbolt, our friend, that thou wilt do, through thy favour, whatever we desire

XII. "Amen! be gracious as we bend;  
Our utmost wishes thou'lt attend,  
Our *Soma* drinking, thundering, friend.

(*Rig-veda*, i. 30;  
13-15)

"13 So, Indra rejoicing along with us, we may have (abundant food), and cows may be ours robust, and rich in milk, with which we may be happy

XIII "So Indra glad, be with us still;  
With choicest kine our pastures fill,  
Be our continual bliss thy will

"14 O *Dhṛishṇu*, let some such divinity as thou art, self-presented,

XIV. "O Indra brave! thyself reveal,  
Ready to answer our appeal,  
Sure as the axle moves the wheel 174

"17 *Dhṛishṇu* = "the resolute, firm, high-spirited, brave."

H H Wilson says: "The phrase,—axle of the wheel—seems to have puzzled the translators; . . . the meaning intended is probably the hope that blessings should follow praise as the pivot on which they revolve, as the revolutions of the wheels of a car turn upon the axle"

But it seems far more probable that the reference is to the *Wheel of*

3540  
*At Brāh. vii, 3,*

16

promptly bestow,  
 when solicited,  
 (bounties) upon thy  
 praisers, as (they  
 whirl) the axle of  
 the wheels (of a  
 car)

Or ["O brave  
 (Indra) a (god) like  
 thee lend to the  
 singers, (being) im-  
 plored immedi-  
 ately (comes) of his  
 own accord as (if)  
 he rode an axle on a  
 pair of wheels —  
*Vedarthayana*]

"15 Such wealth,  
*Satakratu*, as thy  
 praisers desire, thou  
 bestowest upon  
 them, as the axle  
 (revolves) with the  
 movements (of the  
 waggon)." Vol. 1  
 pp 76 77.

"Indra who had  
 become pleased with  
 his praise

xv. "Thou *Satakratu*, lord most high,  
 Roll'st wealth to thine adorers nigh,  
 As round the pole revolves the sky.

12.

And now no cloud appeared in all the heaven ;  
 No face was darkened. Far away were driven  
 All fears from every soul The diamond stars  
 Gleamed through translucent airy depths, like  
 cars  
 Of gold, that bear the gods through glittering  
 roads,  
 Or gems that stud the walls of bright abodes.

---

the Universe, whose mighty revolutions, sustained and guided by Indra, bring round the successive seasons of the year, and produce all the blessings which are prayed for in the hymn

This sublime wheel is thus spoken of in the *Ṛig-veda* "The felines are twelve, the wheel is one; three are the axles, but who knows it? Within it are collected 360 (spokes), which are, as it were, movable and, unmoveable" (*Ṛig-veda* 1, 104; 48)

The *Viṣṇu Purāṇa* (Book II, ch. 8) describes the chariot of the sun with its axle of 15 millions and 700 thousand leagues long "on which is fixed a wheel consisting of the everdaring year, the whole constituting the circle, or wheel of time" (Cf. Note 178 in/)

This chariot and wheel are also referred to in the *Bhāgavata*, *Matsya*, and *Bhaviṣya Purāṇas*, and in the *Sūrya Siddhānta* (xii 19; 10)

Asi Brâh, vii. 3;  
16.

In arms constellate shone the well pleased god,  
Whose steeds the star-strew'd course impetuous  
trod;

And Sunahsepha, as he heavenward glanced,  
Perceived a vision bright. His face entranced  
Bewrayed the sight. All looked, and saw afar  
Great Indra driving high his glorious car.

"presented him  
with a golden car-  
riage.

But he, more raptured there, by Indra shown  
Perceived a chariot, destined for his own,<sup>178</sup>  
Of glorious gold, with stars for jewels rare,  
That, when he left this earth, him high would  
bear,  
Eternal centred 'mid the god-like throng,  
With joyful shout, and never ending song.\*

"This present he  
accepted with the  
verse *Isavad Indra*  
1 30; 16).

Assured of such success, though bound he stood,  
His heart beat high with fervent gratitude:  
And thanks he sent to heaven, with ardour  
fired,

While minstrel music joined the verse inspired;  
With cymbals' clang and trumpets' swelling  
notes.

The praise of Indra thus triumphant floats.

[*Rig-veda*, I. 30;  
16]

"16 Indra has  
ever won riches  
(from his foes), with  
his championing,  
neighing and snort-  
ing (steeds) he, the  
abounding in acts,\*  
the bountiful, has  
given to us, as a gift  
a golden chariot"  
(*Vol 1 p 77*)

\* Or, ["being  
himself the skilful  
worker" — *Steven-  
son*]

"Indra then  
told him 'Praise

# TO INDRA (SECOND HYMN—contd.)

(*Rig-veda*, I. 30; 16.—*Trishtubh Metre*)

XVI. "Indra wealth has ever won from con-  
quered foes;

Driving championing, neighing, snorting,  
steeds he goes;

He the liberal artist, full of skill, hath  
made,

And of grace to us this golden car  
conveyed."

## INDRA

And Indra said, ere scarce the verse could  
cease;

<sup>178</sup> Wilson says that Indra gave this chariot "in his mind"; i.e.,  
he intended it for him. Max Muller translates, "in his mind."

\* See Cantos VI and VII *inf.*

*At. Brāh*, vii 3;  
16.  
the Aśvins, then  
we shall release  
you'

He then praised  
the Aśvins with  
the three verses  
which follow the  
above mentioned  
(i 30; 17-19).

"Now praise the Aśvins; we will grant re-  
lease." 178

13.

Then, as the destined hour approached apace,  
Still bound he stood with hope-illumined face,  
And watched as round the pole revolved the  
skies,  
Until he knew the Aśvin stars would rise.

They glorious moved, by dazzling coursers  
driven,  
And precious med'cines bore to men from  
heaven;  
Physicians they, the king's disease to stay,  
And pains of all to ease, as dawned the day;

Precursors of the sun, in Aries bright,  
The harbingers of freedom, life, and light;  
Their near approach with radiant joy he hailed;  
He led the hymn, and welcome cheer pre-  
vailed.

## TO THE AŚVINS

[*Rig-veda*, i 30;  
17-19]

"17 Aśvins,  
come hither, with  
viands borne on  
many steeds Das-  
ras, (let our dwell

(*Rig-veda*, i 30; 17-19 — Gāyatri Metre)

XVII. "O Aśvins come with med'cines rare,  
With many steeds to us repair;  
O Dasras, gold and cattle bear."<sup>179</sup>

<sup>178</sup> *The Aśvins* = "possessors of horses" They were two stars, said to appear in the sky before dawn, in a golden chariot drawn by horses or birds. They were also the physicians of the gods (*At. Brāh*, i 18).

They have some mythological correspondence with the Castor and Pollux of the Greeks. They are presiding divinities of the Zodiacal asterism named from them, and which is figured as a horse's head from their name, and not from any fancied resemblance.

Considered as a group of two stars, the asterism is composed of β and γ Arictis (*magn*, 4, 3), as a group of three, it comprises also (α) in the same constellation.

This constellation, at the time of the vernal equinox, (which was the time for the sacrifice herein described. See Notes 103, 104, *sup*) appears in the heavens just before the Dawn.

<sup>179</sup> *Dasras* = "destroying, destructive, giving marvellous aid, overcoming enemies, doing wonderful deeds, worthy to be seen, handsome, beautiful," applied to the Aśvins as being the destroyers of diseases (*Williams' Sans Dict*).



At Brâh, vii 3

16

ling) be filled with  
cattle and with gold

\* 18 Dasras your  
chariot harnessed  
for both alike is  
impershable it  
travels Aśvins  
through the air

\* 19 You have  
one wheel on the  
top of the solid  
(mountain) while  
the other revolves  
in the sky

The Aśvins then  
answered Praec  
Ushâs (Dawn) then  
we shall release  
you

He then praised  
Ushâs with the  
three verses which  
follow the Aśvin  
verses (i 30 20-  
22)

XVIII "Your harnessed chariot, Dasras, bears  
You both, and undecaying wears,  
O Aśvins through the sky it fares

XIX "One wheel is on the mountain's  
height,  
In air the other rolls its flight,  
Revolving both in constant light 178

14

Yet dim must grow the Aśvins, though so  
bright,

And Indra's golden car be lost to sight,  
For soon the first approach of dawn he hailed,  
Before whose wide-spread power their glories  
paled

But ere the Aśvins dwindled from the sky,  
The seer thus heard the last divine reply

## THE AŚVINS

"The mighty Ushas coming see!  
Praise Ushas then shalt thou be free!" 179

15

Majestic silent filling all the sky,  
The primal holy beam appeared on high  
That shines without the sun the living light  
Of far mysterious worlds that know no night,

178 This verse may possibly indicate the actual apparent position of the two stars ( $\delta$  and  $\gamma$  Arctus) in the north of India at the time this hymn was composed

The *Viṣṇu Purāṇa* (ii 8) says The short axle [of the chariot of the sun] is supported by the pole star the end of the (longer) axle to which the wheel of the car is attached moves on the *Āśvina Mountain*

179 Ushas was the name of the personified morning dawn the Aurora

A new light flashed up every morning before their eyes and the fresh breezes of the dawn reached them like greetings from the distant lands beyond the mountains beyond the clouds beyond the dawn beyond the immortal sea which brought us hither The dawn seemed to them to open golden gates for the sun to pass in triumph and while those gates were open their eyes and their minds strove in their childish way to pierce beyond the limits of this finite world That silent aspect awakened

16. *Alt. Brâh*, vii. 3; And round our moving earth, unceasing drawn,  
It daily streams, one everlasting Dawn.

Before it Sunah̥sepha's soul was bowed  
With wondering awe, as thus he sang aloud ;—

[*Rig-veda*, i. 30 ;  
20.]

"20 Ushas, who  
art pleased by  
praise, what mortal  
enjoyeth thee, im-  
mortal? Whom,  
mighty one, dost  
thou affect?"

### TO USHAS (FIRST STANZA)

(*Rig-veda*, i. 30 ; 20.—Gâyatri Metre)

"Immortal Ushas, pleased by praise,  
What mortal may enjoy thy days!  
Who, mighty one, can reach thy blaze!" 180

16.

The hour had come! the hour of old decreed!  
His bonds must fall! his faithful soul be freed!

Immediate, at th' exultant stanza's sound,  
His upper knotted cords were loosed around,  
And, raptured high as Ushas brighter grew,  
Amid the dappled clouds were lost to view.

Illumed by golden glory streaming down,  
His purple garland shone a heavenly crown;  
While intellectual light spread through his  
mind.

Relieved, alert, heaven-soaring, unconfined.

In the human mind the conception of the Immortal, the Infinite, the Divine" (Max Muller, *Lects on Lang*, vol. II, p. 546)

180 The parallelism of thought is very remarkable, between the general Vedic concept of Ushas, particularly as expressed in these three verses, with the lines of our own blind poet, Milton, who looked for the same light from another world, as did the old Brâhman seers—

"Hail, holy light, offspring of Heaven first born,  
Or of the eternal, co-eternal, beam,  
May I express thee unblamed? since God is light,  
And never but in unapproached light  
Dwelt from eternity, dwell thou in me,  
Bright effluence of bright essence increate.  
Or hear'st thou rather, pure ethereal stream,  
Whose fountain who shall tell? Before the sun,  
Before the heavens thou wert, and at the voice  
Of God, as with a mantle, didst invest  
The rising world of waters dark and deep,  
Won from the void and formless infinite"

*Paradise Lost*, Book III.

*At Brāh*, vii 3.  
16.

The suffering king perceived his cure begun,  
His sacrifice accepted, saved his son;  
And they with Śunahṣepha<sup>h</sup> joined to raise  
To Ushas yet another verse of praise.

[*Rig-veda*, i 30;  
21]

" 21. Diffusive,  
many-tinted, bril-  
liant (Ushas), we  
know not (thy  
limits), whether  
they be nigh, or re-  
mote.

### TO USHAS (SECOND STANZA)

(*Rig-veda*, i 30; 21.—Gāyatrī Metre)

" Thou wide-spread, rich-hued, brilliant beam,  
O Ushas, we can never dream,  
Whence, far or near, thy glories stream.

17.

The brilliant Ushas beamed with rainbow hue,  
As thus they sang; when, sudden shivered,  
flew

The cords that bound his waist to space around;  
Dissolved, destroyed, they nevermore were  
found.

And, as the bonds from round his frame  
untied,

From sensual thrall his mind was purified;  
The king's dire watery plague still more  
decreased,

His agony grew less, and all but ceased.

Near, nearer came the dawn, and brighter  
glowed,

And, as its rosy radiance earth o'erflowed,  
The shining victim led a last refrain,  
And music joined a soft, rejoicing, strain.

[*Rig-veda*, i 30,  
22]

" 22 Daughter of  
heaven, approach  
with these viands  
and perpetuate our  
wealth." [Vol. i  
p 78]

### TO USHAS (THIRD STANZA)

(*Rig-veda*, i 30, 22 —Gāyatrī Metre.)

" O heaven's own daughter, draw thou nigh,  
With healthful blessings from on high;  
Eternal wealth to us supply."

*At Brāh*, vii. 3;

16.  
 " And after he  
 had done repeating  
 the last verse, (all)  
 the fetters were  
 taken off, and Ha-  
 riṣchandra restored  
 to health again."

18.

As thus they hymned the day's eternal birth,  
 The last cords burst that tied his feet to earth,  
 And, trampled down to Pātāla profound,  
 Were lost, like slinking worms, below the  
 ground.

Heaven's king had thus owned law's require-  
 ments done;  
 Vicarious sacrifice had ransom won;  
 And culprits doomed before His righteous  
 throne  
 Stood freed from guilt and not from cords  
 alone.\*

Now Hariṣchandra might be crowned indeed,  
 His plague removed, his son, his kingdom freed !  
 Ind rang with joy, and earth's winged voices  
 sweet  
 Harmonious joined with men's the morn to  
 greet.

Fresh flowers, and jewel drops the plains  
 adorn;  
 Heaven's brightness grows ! The day is  
 newly born !  
 And all the Devas shine, full orb'd, in One  
 As from the golden east glints forth the sun !<sup>181</sup>

\* Cf. *Rig veda* : 24 : 15 Canto IV. 18.

<sup>181</sup> The monotheistic principle, underlying the whole Hindu religion, as typified in the worship of the sun, is set forth in a passage of the Rāmāyana, which, though it may be an interpolation in that work, is none the less a very full and clear witness. The following is a part of the condensation of it—

" The rising sun with golden rays,  
 Light of the worlds, adore and praise,  
 The universal king, the lord,  
 By hosts of heaven and fiends adored

" He Brahma, Vishnu, Siva, he  
 Each person of the glorious three,  
 Is every god whose praise we tell,  
 The king of heaven, the lord of hell "

\* *Rāmāyan* (Griffith), Book vi 106.

Even now, in the midst of apparent polytheism, it is said " The educated Hindū willingly recognizes that beyond and above his chosen

For He is One, whom many names we call ;  
 Before Him earth and heaven adoring fall ;  
 Ind's Rishis sought Him through the ancient  
                   night ;  
 And He revealed Himself the Infinite.

## 19. EPODE

[Thus gradual fall the threefold cords of sin  
 Before the living light each soul within ;  
 And thus are nations freed from threefold night  
 As dawns the morn of intellectual light.

First fly the cords of *Ignorance*, that bind  
 The free-pulsed breath, and clog the darkened  
                   mind ;

Next all the bonds of *Sensual Passion* fall,  
 And last the grovelling ties of *Earthly Thrall*.

Then quite unfettered we to Heaven aspire,  
 Illumined, pure, and clear of gross desire  
 Elate we tread the upward, brightening, way,  
 HEAVEN'S LIGHT OUR GUIDE, to everlasting  
                   day.]

---

deity of the Triad, or his household *śālagram*, dwells the PARAMESWARA, the One First Cause, whom the eye has not seen, and whom the mind cannot conceive, but who may be worshipped in any one of the forms in which he manifests his power to man." (Hunter's *Gazetteer of India*, vol. vi., p. 27.)

## Canto VI

### CROWNING

#### PART I. THE MORNING'S RELIGIOUS RITES

##### I.

The youth, in life renewed, from death set free,

And sphered in glory, left the Yūpa tree :  
But, as he faced the sun's first flaming light,  
He closed his eyes upon the dazzling sight.

Nor eyes alone, but all he could of sense ;  
And e'en his breath he held in rapt suspense ;  
For not through sense nor yon material beam,  
His soul was filled with INNER LIGHT SUPREME.

That light divine Ind's " twice-born " all are  
bound

To worship, in contemplant thought profound  
Absorbed, each morn ; to seek its guiding care,  
With sacred AUM and this eternal prayer.<sup>182</sup>

---

<sup>182</sup> The Gāyatrī verse (P. v, iii 62, 10)—so called by way of pre-eminence—has formed the morning prayer, or meditation, of every pious " twice-born " man in India, from the earliest times to the present day.

It has to be *meditated*, not uttered, in the early morning, with face directed towards the sun—wherever possible in the bath, and while scattering water—but with closed eyes, mouth, and nostrils, so as to shut out the world completely.

Volumes have been written upon its meaning, both in ancient and modern times. It is said to contain the essence of all the Vedas, i.e., of all divine knowledge.

It is considered so supremely holy that it is omitted by many copyists of the Veda, for fear of profaning it.

At Brāh, vii 3,  
17

["Let us meditate on the adorable light of the Divine Ruler (Savitri) May it guide our intellect — Cf Wilson's *Rig veda*, Vol III p 110]

## THE HOLY GĀYATRĪ (OR DAILY MORNING MEDITATION)

(*Rig veda*, III 62, 10)

AUM ; Tat Savitur va-  
renyam  
Bhargo Dev-  
asya dhīmahi  
Dhiyo yo nah  
prachodayat.

AUM ; Let us muse on  
that blest  
light,  
Of God, the  
ruler infin-  
ite ;  
That it may  
guide our  
minds aright.

### 2.

Thus meditated he with sacred awe ;  
Thus him the Soma priests, re-entering, saw,<sup>183</sup>  
When lo ! transformed by morn's prismatic  
light,  
His victim robe of red seemed priestly white<sup>184</sup>  
Appearance thus transformed by light divine,  
The white-robed priests conceived the heavenly  
sign<sup>185</sup>  
To sanction custom, whereby man released  
Was holy still, and thence ordained a priest.

<sup>183</sup> This day was the last and greatest of the whole coronation (Rājāsūya) ceremonies (cf Notes 103 107, 162 *sup*). Its chief religious feature was a Soma sacrifice, whence it was called a *Sutya* day. It was also the day of the actual crowning of the King, whence it was called *Abhishechaniya*, from the ceremony of sprinkling the crown.

<sup>184</sup> Such an apparent change of colour, from the bright glow of an early spring morning in India, although likely to be interpreted as supernatural, would not necessarily be so. Experienced railway engine drivers are well aware that at sunset and at dawn the changing lights of the heavens play strange tricks with the colours of the signal lamps, often making the red appear white, and rendering great precautions necessary to avoid accidents.

<sup>185</sup> The great Soma sacrifices required as many as sixteen priests. At such a sacrifice as this, their numbers would be even greater.

<sup>186</sup> Rising early before the day, awakening thee, when recited at the sacrifices, clothed in sacred white garments, this is our prayer, the old, the prayer of our fathers" (*R̥* v, III 39 ; 2).

Max Muller says "The Visvāmītrās wore white raiment. Their colour, called *arjuna*, can hardly be distinguished however, from the colour of the dress of the Vasisthās, which is called *śveta*" (*Hist Sans Lit*, p 483).

At Brah vi 3.  
17

"The priests now  
said to Sunahśepa  
'Thou art now only  
ours (thou art now  
a priest like us)  
take part in the  
performance of  
the particular cere-  
monies of this day'  
(the abhishechanīya)

Therefore they said,— "This day we Soma  
bring,

To crown the Rājasūya of our king,  
His ransom thou! Be now Adhvaryugude,  
For thou, like us, as priest art sanctified"

## 3

[Then round the youth the whole rejoicing  
throng,

With circling homage, sang the mystic song,  
Now sung in changeless spirit evermore  
By star placed Rishis, round their Cynosure

## ODE TO THE DEATH-DELIVERED

- i "Death delivered! Clad in light!  
Welcome, welcome! Claim thy right!  
Priest, by suffering sanctified!  
Take thy place, our chief beside
- ii "Doomed for sins by others done,  
Thou for them hast freedom won,  
By thy suffering prayer, and song,  
Patient through the dark night long
- iii "Now that heaven hath set thee free,  
From the fatal Yūpa tree,  
Freed thy breast, thy waist, thy feet,  
Freed thy soul from guilt complete,—
- iv "Thou shalt live no more to die,  
Glorified eternally,  
Raised in skies to loftiest place,  
There the guide of all thy race
- v "Indra's golden chariot see!  
High in Svarga waits for thee,  
Bid it wait awhile and teach  
Us with thee high heaven to reach
- vi "We, like thee, through life's long night  
Patient wait for heavenly light,  
We, like thee, send up our cries,  
Seeking freedom from the skies



Asi Brâh, vii 3;  
17

VII. "Thine it is to guide our feet,  
Thine to make our task complete,  
Thine to light our earthly way,  
Thine to lead these rites to-day.

VIII. "Come then hither, shining youth!  
Death-delivered! Seer of truth!  
Priest, by suffering sanctified!  
Take thy place, our chief beside."

### THE REFORMED SOMA-SACRIFICE

(INSTITUTION OF *Anjah-Sava* (OR "RIGHT-WAY") MODE)

4.

His elder brother, Jamadagni, best  
And chief Adhvaryu priest, had joined the rest,  
Admitting thus his junior rightly named;  
And free resigned his place, while all acclaimed  
Young Sunahsépha, "Lord of Men," and Guide,  
As Adhvaryu by Viśvānūtra's side.<sup>155</sup>

"He then saw  
(invented) the  
method of direct  
preparation of the  
Soma juice (*anjah-sava*  
without inter-  
mediate fermenta-  
tion) after it is  
squeezed"

Asi Brâh, vii 3,  
17

He then prepared to lead that day's great  
feast,  
And proved himself indeed a Guiding Priest;  
For—knowing crowning acts at noon were  
due—  
Whence morning-rites must shortened be, and  
few—  
Hesaw, inspired, the "right," the "levelled,"  
way  
A new, brief, perfect, Soma-rite to pay.<sup>157</sup>

<sup>155</sup> The subsequent proceedings of Sunahsépha show that he fulfilled the duties of Adhvaryu priest, according to Vedic ritual (See Notes 98 and 101 *sup*). That place, however, had been previously occupied by Jamadagni, who must have been with the other priests, joining in the welcome to his younger brother, and yielded his place to him. This advancement of the younger to priority over the elder, is not without parallel in many other ancient traditions (see also Notes 85, 100, 101).

<sup>157</sup> The final Soma rites took place in the *Havirddhāna*, a building for containing the vehicles which carried the Soma plants, with the apparatus for preparing the juice (*Sat Brâh*, iv 1, 1, 19). This was the special fane, temple, or shrine, of Soma. It stood in front of the high altar (*Ukara-*

For Soma-rites, combined with his release,  
 Taught him that sacrificial death might cease ;  
 And death-surviving Soma-wine become,  
 Of India's older worship, soul and sum,  
 The sacramental sign, divinely given,  
 Of life, supreme o'er human death, in  
 Heaven.<sup>158</sup>

## 5.

## INTEMPERATE WORSHIP REFORMED

He also knew, Ind's Persian kin reviled  
 Ind's holiest things, through Soma-rites defiled ;  
 And true, too true, their taunt that Soma-wine,  
 Extolled throughout the Vedas as divine,  
 Drunk without stint made Ind's grand rite a  
 rout,  
 Preluding rapine, brawl, and drunken shout.<sup>159</sup>

vedi) to the south-west. It was anciently a mere temporary building, with walls of reed and roof of thatch, whence it has been irreverently described by translators as a "cart shed." It, however, became a model, from which the modern form of the Bengal temple was derived (see Rajendralal Mitra's *Antiquities of Orissa*, vol. 1, p. 30).

A similar *Havirdhāna*, for other offerings, stood opposite to it, north-west of the high altar. (Cf. Note 32.)

The Soma sacrifice was considered the very holiest in the whole system of Vedic worship.

"The sacred Soma juice has, according to the opinions of the ancient Hindu theologians, pre-eminently the power of uniting the sacrificer on this earth with the celestial King Soma, and making him thus one of his subjects, and consequently an associate of the gods, and an inhabitant of the celestial world" (Dr. Haug's *Alt. Brâh. Int.*, p. 80).

Soma-juice was distilled from a plant of the same family as our common milk-weed, probably the *Asclepias acida*, or *Sarcostema viminalis*. Its intoxicating qualities led to its use in worship. It was the special sacrifice to Indra, and was offered in such quantities that both the deity and his worshippers became intoxicated.

There was a close resemblance between Soma rites and those of the Greek Dionysios, or Bacchus, who is said to have visited India, and who, like Indra, was styled a "new god," who "made the mad to rave of things to come" (see the speeches of Pentheus, and Tiresias, in the *Bacchæ* of Euripides).

That neighbouring peoples regarded this religious intoxication as disgraceful, is testified by many passages in the Avesta, for example—

"Ye Devas have sprung out of the evil spirit, who takes possession of you by intoxication (Shoma), teaching you manifold arts to deceive and destroy mankind, for which arts you are notorious everywhere" (Haug *On the Parsis*, p. 152).

*Alt. Brāh*, vii 3; 17. So quick he crushed them, quick the Soma brought,

"6. Lord of the forest, as the wind gently blows before thee, so do thou, O *Mortar*, prepare the Soma juice, for the beverage of Indra"

[*Rig-veda*, i 23; 7, 8]

"7. Implements of sacrifice, bestowing food, loud sounding, sport, like the horses of Indra champ the grain.

"8. Do you two forest lords, of pleasing form, prepare with agreeable libations,\* our sweet (Soma) juices for Indra"

\* Or ["with our high Soma presser."  
—*Vedārikayaina*]

"Then by the verse *uchchhīṣṭam chamur* (i 28, 9), he brought it into the *Drapakalasa*

That the "Anjah-sava" complete was wrought  
At early morn; as to Gāyatrī's sound  
The pestle with its rhythmic throb swung round.<sup>192</sup>

## TO THE HOUSEHOLD PESTLE AND MORTAR

(*Rig-veda*, i 28; 7, 8—Gāyatrī Metre)

VII. "Ye ritual tools, rejoice amain,  
Bestowing food with sounding strain,  
Like Indra's horses champ the grain.

VIII. "Twain forest lords, well-formed and fair,  
Libations worthy him prepare;  
Sweet Soma-juice let Indra share."

## 7.

## UNFERMENTED SOMA CONSECRATED AND OFFERED

Immediate in the chalice poured, the juice  
Without ferment was fit for sacred use;  
For, ere its ardent force could be distilled,  
Th' appointed jars with its mild stream he filled.

<sup>192</sup> The *Anjah-sava*, or "rapid preparation" of the Soma, is so called from the word *Añjas*, which means "level, straight, right" H H Wilson calls it the "rightway oblation"

The *Satapatha Brāhmaṇa* refers to a somewhat similar change in the ritual by "the gods"; in which connection it may be remembered that the fathers (*pitṛs*), among whom after ages would number *Sunahśepha*, were often also called gods (Cf *Ṭ*-v, i 26; 8, and Note 156, in Canto V. 2 inf)

Even at the Morning Soma feast they then completely established the entire sacrifice . . . The morning Soma feast belongs to the Gāyatrī" (*Sat Brāh*, iv 1, i, 7, 8)

At Brāh, vii 3.  
17

These through the woven holy Kuśa strained,  
Libations worthy Indra were obtained;  
Then on the pure cow-skin, he placed the rest,  
While thus in verse inspired the rite he  
blest.<sup>193</sup>

## THE SOMA OFFERING

(Rig-Veda, i 28; 9—Gāyatrī Metre)

[Rig-veda, i 28,  
9]

"9 Bring the re-  
mains of the Soma  
juice upon the plat-  
ters, sprinkle it  
upon the blades of  
Kusa grass, and  
place the remainder  
upon the cow hide"

Or [ ' Fill the  
remaining Soma  
in the two jars  
pour it on the sieve

IX. "Two urns, with Soma filled, provide,  
Through Kuśa strained and purified;  
The rest set down upon the hide."

Thus amply sanctified, the chastened cup,  
By Hariśchandra touched, he offered up;  
And, as the god the copious Soma quaffed,  
The offerers shared with him the wondrous  
draught

<sup>193</sup> The introduction of the Afjah sava mode of employing unfermented Soma was clearly an attempt to reform the debasing dedication of intemperance (Cf Notes 171, 189 *inf*)

There is reason to fear, however, that it obtained only a very partial prevalence, and to have been indeed that undefined "innovation in the ritual" which H. H. Wilson says, was "adopted by a part only of the Kausika family of Brahmins." It was, however, deemed sufficiently important to be commemorated in this great coronation epos

The *Dronakalasa* was "the large vessel used for keeping the Soma in readiness for sacrificial purposes" (Haug). Some say it was a wooden tub or trough, but we render it by "*chalice*," the exact English equivalent, phonetically, of the Sanskrit "*Kalāśa*"

The Soma juice was passed into that vessel through a strainer (*pavitra*) or network, formed of blades of Kuśa grass (*Sat Brah*, i 1, 3, 1 note), "and being cleaned and pure, he became the food of the gods" (*Sat Brah*, iv 1, 2, 5)

"Pour the remainder on the cowhide" The meaning of this is very obscure. According to *Kaṭy* viii 8, 6 and x 9 3-15, as quoted by Kittel on Sacrifice, on an ordinary *Sadya* day (cf note 183) either one or eleven animals were to be sacrificed one of which might be a cow, and in the evening after the *Avabhṛitha*, a cow or an ox. But the "rapid rite" of this exceptional mornng, and the after coronation ceremonies seem to preclude both of these

Could it be that it was intended to direct a pouring of Soma over the living animal, which might thus be taken to be ceremonially slain?

In the absence of other references one cannot say that it was—although the expressions in the next note (No 194) look in that direction. The point, therefore, must be left in obscurity for the present. It is not of vital importance.

*At. Brāh.*, vii. 3;  
17.

and put [it] on the  
cow - "Indra." —  
*Vedārtahayātina*]

"Then, after  
having been  
touched by Hariś-  
chandra, he sacri-  
ficed the Soma

To ecstasy divine their souls were raised,  
And high the wine of heaven and earth they  
praised,  
Whose fount was that blest plant, which slain  
yet lives,  
And, living, life to human spirits gives.<sup>184</sup>

They sang, that through it Devas vigour gained,  
And mortal men immortal worlds attained,  
Since those who feast with gods can never die  
But share the life of gods eternally.<sup>185</sup>

## 8.

## HOUSEHOLD SOMA-RITES RESTORED

"under the recital  
of the four first  
verses of the hymn  
*yatra grāśa prithu-  
buddha*, i. 28; 1-4),  
which were accom-  
panied by the for-  
mula *Somā*

With rites like these the Rishi further taught,  
True offerings might by all be daily brought;  
Since simple rites with household tools suffice  
Midst daily toil for perfect sacrifice.

Each house might thus hold its own Soma feast,  
And every household's leader be its priest;  
Hence not in sacred spots with priestly prayer  
Only might Heaven be sought, but everywhere.

Such were the themes that through his verses  
rang,  
As thus to Indra yet again he sang;

<sup>184</sup> In a mystical sense, the Soma was said to be slain when the plants were pressed, and yet it lived in spirit. A like mystical meaning attached to all sacrifices, even to that of the animal, who when slain was said to go to the gods.

"When they press him (Soma) they slay him; and when they spread him"—i.e., perform the Soma sacrifice—"they cause him to be born" (*Sat Brāh.*, iii. 9, 4, 23; iv. 3, 4, 1).

<sup>185</sup> The following are two out of many stanzas addressed to Soma in the *Rig veda*.—"Place me, O purified god, in that everlasting and impishable world where there is eternal light and glory. O Indu (Soma) flow for Indra."

"Make one immortal in the world where King Varivasvata (Yama) lives, where is the innermost sphere of the sky; where those great waters flow" (*Rig veda*, ix. 113, 8).

In many other passages Soma is said to "confer immortality on gods and men" (*R v.*, i. 91; i. 6, 18), to exultate Varuna, Mitra, Indra, Vishnu, the Maruts, the other gods, Vāyu, Heaven and Earth" (*Rig-veda*, ix. 90. 5).

*At Brâh vi 3*

17

[*Rig-veda* i 28, 4]

Or [ Wherever  
the two buttocks  
are squatted on the  
ground like two  
planks of wood  
etc — *Stevenson*

Or [ Ubi duo-  
rum femorum  
patinæ sacrificales  
factasunt etc  
— *Rosen* ]

3 Indra (in  
the rite) in which  
the housewife re-  
peats egress from  
and ingress into \*  
(the sacrificial  
chamber) recognize  
and partake of the  
effusions of the  
mortar

\* Or [ Where  
Indra the woman  
learns to push and  
to pull etc —  
*Vedârthayâna* ]

4 When they  
bind \* the churning  
staff (with a cord)  
like reins to re-  
strain (a horse) In-  
dra recognize and  
partake of the effu-  
sions of the mor-  
tar (*Wilson's*  
*R.veda* vol i pp  
71-2)

\* Or [ Where  
Indra etc —  
*Vedârthayâna* ]

Then he  
brought the imple-  
ments required for  
making the con-  
cluding ceremonies  
(*avabhritha*) of this  
sacrifice to the spot

Or [ Afterward  
he carried out all  
the things belong-  
ing to the *Ava-  
bhritha* cere-  
mony — *Max  
Müller* ]

III ' And where the housewife drives the mill,  
Thy rite divine we true fulfil,  
There Indra, recognize and take  
The sacred draughts our mortars make  
Hail! Svâhâ! hail!

IV " And when they bind the churning cord,  
Thy bridled steeds they figure, lord,  
There Indra recognize and take —  
The sacred draughts our mortars make  
Hail! Svâha! hail! '

These verses marked the new seen ritual s close,  
And as the last rejoicing '*Svâha* rose,  
It stood completely stablished perfect done,  
A brief rite joining many rites in one,  
A temperate not a foul inebriate rite  
Begun and closed in morning s holy light \*

9

OLD AND NEW RELIGIOUS RITES CONJOINED  
That simple Soma past and morn still young,  
No more new rites or fresh made hymns he  
sung,  
But ere the day s religious ordnance end,  
The older rites with those new taught must  
blend

\* Cf Notes 191, 192 193 sup and *Rig-veda* iv 1-3 here following

At. Br. 34, vi 3;  
17.

For thus through every age Ind's fathers told,  
That they who serve the new must reverence  
old,  
That they who serve the old must reverence  
new,  
And each to each must render honour due.

10.

### rites of the "AVABHRITHA (OR EXPIATORY BATH.)

" And performed them under the recital of the two verses, 'Tvañ no agna Varinasya (iv. 1; 4. 5).

So now fulfilling ancient ritual rules,  
He brought together all the sacred tools  
For one great rite, the Host of Gods to pray,  
And bathe all faults for evermore away.<sup>117</sup>

Those from the Soma shrine aloft they bare  
With chant, " I tread triumphant on the air ;"  
While evil spirits scared before them fly,  
Until they come the highest altar nigh.

There they pour ardent Soma on the fire,  
And, as its triple beams to heaven aspire  
With loftier, brighter, radiant-quivering flame,  
They thus to Agni-Soma all exclaim ;—

### TO AGNI-SOMA

[*Rig-veda*, iv 1;  
4. 5]

"4 Mayest thou,  
Agni, who art wise,  
avert from us the  
wrath of the divine  
Varuna do thou

(*Rig-veda*, iv. 1; 4. 5 — Trishtubh Metre.—Rishi ;  
Vāmadeva)

IV. " Agni, wise, turn from us Varuna's dread  
ire ;  
Priest most skilful, sacrificing here in fire,

<sup>117</sup> Sunahśepa's innovations in ritual being completed, the preceding hymn is the last attributed to his authorship, and the remaining coronation ritual is only referred to by naming its principal closing ceremony, and the first and last verses within which it was included. More detailed reference would have been unsuitable to the ancient recitation of the legend, since those who listened to it were then participating in the same ceremonies.

A sufficient description is, however, here given to show the connection and meaning of the last verses quoted in the legend, as well as to exhibit some interesting and instructive features of India's ancient coronation ceremonies to modern readers. Authorities for them are given in the footnotes.

Cf also Note 161.

*At. Brāh*, vii. 3.

17.

who art the most frequent\* sacrificer, the most diligent bearer (of oblations), the most resplendent, liberate us from all animosities †

\* Or ["skilful,"

† or, "remove all haters from us"—*Vedārthayāna*]

"5 Do thou, Agni, our preserver, be most nigh to us with thy protection at the breaking of this dawn: deprecate Varuna for us; and, propitiated (by our praise), feed upon the grateful (oblation), and be to us of auspicious invocation"—Wilson's *R-veda*, vol. iii., p. 114

Or ["Do thou therefore, O Agni, be nearest to us for protection, closest at the dawn of this Ushas: Tarrying (here), do thou pacify Varuna. Eat the oblation. Be easy for us to invoke"—*Vedārthayāna*]

Tireless, bear our gifts in most resplendent blaze;

• Set us free from all our foes through endless days.

v. "Keeper, Agni, nearest be as dawns this day,

Deprecate the wrath of Varuna, we pray.  
Take our offering. Stay with us who thee adore

Gracious Agni, hear us now and evermore." 188

188 They walk out of the *Havirdhana*, the sanc, temple, or shrine, of Soma (see Note 187) chanting,—“I walk along the wide air!” (which formula, says the *Satapatha Brahmana*, iv. 1, 1, 20, is “a slayer of the Rakshas,” who “roam rootless and unfettered on both sides along the air”) to the high altar, and there “they pour out Soma into Agni.” In doing this the priests form a procession, with the sacrificer and his wife, each following individual touching the hem of the garment of the one preceding (*Sat Brāh*, iv. 2, 5, 1 and note)

No sacrifice was ever performed without the presence of the wife of the sacrificer, who had her station (see plan given by Haug at end of vol. 1.) and duties assigned to her at every part of the ceremony. In the *Taittiriya Brahmana* (iii. 3, 3, 1) it is said, “The man who has no wife is not fit for sacrifice” (see *Muir's Orig Sans Texts*, vol. 1, p. 25).



*Att. Brāh*, vii. 3;  
17.

## 11.

## PROCESSION TO THE EXPIATORY BATH.

Then priests, the sacrificer, and his wife,  
Who shared his worship as she shared his life,  
In linked procession toward the bath repair,  
And with them all the tools of offering bear.

## THE SAMISHTA-YAJUS (OFFERINGS TO ALL THE GODS)

They pause the Viśve-Devās' firehouse  
round,  
Half in, half out, the consecrated ground;  
And where the Hosts of God their coming wait,  
They render offerings due; then pass the  
gate<sup>198</sup>

## 12.

## SOMA IMPLEMENTS THROWN IN THE REFUSE-PIT.

Adown the refuse-pit their tools they throw,  
And with them all their faults of ritual go;  
In lowest depths obscure, forgot to dwell,  
Like buried snakes made harmless down a well.

Thence towards the stream devoutly pace  
the train;  
And, as they tread the outer, pathless, plain,  
Thus wide-spread earth, this travelling sun  
they see,  
And chant, like Sunahśepa on the tree.<sup>200</sup>

<sup>198</sup> Having offered the Soma into the fire, the procession proceeds northwards, in front of the high altar, until it reaches the "*Agnidhṛa*" (*Agnidhṛya*), or fire-house, about the centre of the north side of the Mahā-vedi, or consecrated ground, half within and half without it, and sacred to All the Gods (*Sat Brāh*, iii 6, 1, 26, 28)

"They," the deities, "continue waiting till the Samishtayajus are performed" (*Sat Brāh*, iv 4, 4, 5) prior to the procession proceeding to the Expiatory Bath

"Now why it is called *samishṭa yajus* for whatever deities the sacrifice is performed, all these are thereby sacrificed to together (*samishṭa*)" (*Sat Br*, i, 9, 2, 26)

<sup>200</sup> According to the *Śatapatha Brahmana*, only certain small articles are thrown there; but other authorities mentioned in the translator's note thereto, say that all the large articles, the throne, etc., are also carried there, and thence to the water

As they throw them they exclaim, "Be thou nor adder nor viper!

*At. Brāh*, vii. 3.

17.

## TO VARUNA .

*(Rig-veda, i. 24; 8—Trishtubh Metre)*

“Regal Varuna hath true in pathless skies  
 Made the sun's wide path, through which he  
     daily flies;  
 Make for me a path; me, fettered now, re-  
     lease,  
 Quell our heart's oppressors, bid their boast-  
     ings cease.”\*

13.

## THE AVABHRITHA (EXPIATORY BATH).

Proceeding still, they chant the Sāman high,  
 Whence, scared again, the evil spirits fly;  
 Till glad they sing upon the water's brink,  
 “Here Varuna's last bonds, down-trampled,  
     sink!”

With offerings fit the stream is sanctified  
 And cleansing virtue blended with its tide;  
 The sacrificers enter then its waves,  
 Devoutly pray, and each the other laves;  
 Thus, as a serpent casts his outworn skin,  
 In that pure stream they cast away their sin,  
 And leave the cleansing bath all undefiled  
 And purer than a new-born toothless child.<sup>101</sup>

14.

## THE RECESSIONAL CHANT.

Then bright arrayed, in raiment clean and new,  
 They, marching back, their former path pursue;

\* For snakes are like rope, and snakes' haunts are like wells (pits), and there is, as it were, a feud between men and snakes” (*Sat. Brāh*, iv 4 5 2-4 and cf Canto V 18, 10f.)

\* Cf Canto IV 18 and Note 40

<sup>101</sup> He then says ‘Sing the Sāman! for the Sāman is a repeller of evil spirits. They proceed in whatever direction the water is

While he makes him descend into the water, he bids him say, ‘Homage be to Varuna, downtrodden is Varuna's snare’ Thus he delivers him from every snare of Varuna. Thereupon both having descended bathe and wash each other's back. Having wrapped themselves in fresh garments, they step out, \*even as a snake casts its skin, so does he cast away all his sin,—there is not in him even as much sin as there is in a toothless child” (*Sat Brāh*, iv 4; 5, 6, 9, 11-23).

At Brāh, vii 3.  
17

And, chanting loud and glad, they all rehearse  
The great triumphant Āmahiyā verse

### THE ĀMAHĪYĀ (SOMA) VERSE

(*Rig veda*, viii 48, 3—Trishtubh Metre)

"We by Soma draughts have life immortal  
gained;  
We have light celestial reached, to gods  
attained,  
What can harm us now! What foeman  
dare assault!  
What, Immortal! now remains of mortal  
fault!" 202

[*Rig veda*, viii 48,  
3]  
"We have  
drunk Soma, we  
have become im-  
mortal We have  
gone to the light,  
we have attained  
to the gods what  
now can the enemy  
do unto us What  
the guile O im-  
mortal of the mor-  
tal?" — (*Trans*  
*by Dr Julius Egge-*  
*ling Sat Brāh vol*  
*ii, p 385*)]

### 15.

#### RETURN TO THE HOUSEHOLD

In gladness soon re entering sacred ground,  
And passing all the holy shrines around,

202 "By the same way by which they came out (from the sacrificial ground) they return thither While going thither they all mutter (?) the Āmahiyā verse" (*Sat Brāh*, iv 4 5 23 and Note) We venture here upon a slight difference from the learned translator The subject matter of this verse, and Āpastamba's rule (see Note 128 *sup*) both require a joyful and loud, not a muttered utterance

Dr John Muir gives the following metrical translation of this famous verse—

"We've quaffed the Soma bright,  
And are immortal grown,  
We've entered into light  
And all the gods have known  
What mortal now can harm,  
Or foeman vex us more?  
Through thee beyond alarm,  
Immortal god we soar"

He also points out a remarkable parallel in the "Cyclops" of Euripides, where Polyphemus in a state of drunken elevation exclaims,—*"I see the throne of Jove, And all the awful glory of the gods"* (*Or Sans Texts* iii 265, and v 290)

Cf also Note 189

At. Brāh. vii. 3;  
17.

With minds devout the radiant throng  
returned,  
Before the place where household altars burned.

### REKINDLING THE HOUSEHOLD FIRE.

"Then, after this ceremony was over, Sunahśepa summoned Harśchandra to the Ahavaniya fire, and recited the verse, *Sunahśchikṣhepam-nditam* (v. 2; 7).

[*Rig-veda*, v. 2;  
7.]

"Thou hast liberated the fettered Sunahśepa from a thousand stakes, for he was patient in endurance: so, Agni, free us from our bonds, having sat down here (at our sacrifice), intelligent offerer of oblations" — (Wilson's *Rig-veda*, vol. iii p 236.)

Or [Thou didst liberate even Sunahśepa from the thousand-fold victim-post, because he prayed So sit thou down here, O thou knowing invoker Agni, and remove the bonds from us" — *Vedārthajātina*]

There Sunahśepa bade the king by name,  
To light th' Ahavaniya's household flame;  
And king and Sunahśepa worshipped there  
The household Agni thus with closing prayer.

### TO AGNI (IN THE HOUSEHOLD FIRE).

(*Rig-veda*, v. 2; 7.—Trishtubh Metre.—Rishi Kumāra, son of Atri; or Vriśha, son of Jara, or both of them.)

"Thou the fettered Sunahśepa hast unbound,  
Loosed the patient sufferer's thousand stakes around;  
Therefore sit, lord, here, to bear our prayers on high,  
O wise Hotar Agni! all our bonds untie." 203

203 "They returned from the place of the *Uttara-veda*, where the *Ishtas* were performed" (Haug)

The locality and thus offering are thus described in the *Śatapatha Brāhmaṇa* (iv 4. 5. 23) "Having returned he puts a kindling stick on the Ahavaniya (at the front hall door) with, 'Thou art the kindler of the gods' He thereby kindles the sacrificer himself, for along with the kindling of the gods the sacrificer is kindled"

## PART II. FINAL STATE CEREMONIES

CORONATION OF HĀRISCHANDRA<sup>104</sup>

## (THE ABHISHECHANĪYA)

16.

Achieved all rites of heaven! All purified!  
Accepted all! Though man nor beast had  
died!

There now remained alone to celebrate  
With joyful pomp the final rites of state;  
When India's marshalled myriads throng the  
plain,  
And Sunahṣepha guides the stately train.

17.

## ENTHRONEMENT OF THE KING

Between the parts, called "earth" and "heaven," placed,  
The king's pavilion stands, with colours  
graced,  
Where Hārīschandra, courtiers, guests, and  
queen,  
Like Devas sit, enthroned in golden sheen;  
He, richly robed in silk, both red and white,  
And bearing darts, and bow, well strung for  
fight

18.

## CROWNING AND SPRINKLING (ABHISHEKA).

A Dumbār branch, with gold and jewels round—  
Ind's ancient Crown—on him with prayers  
they bound,

<sup>104</sup> A full account of the exact ritual of an ancient Indian coronation would prove extremely interesting and valuable, since it would not only throw much light on primitive Aryan notions respecting the derivation of royal power, with its corresponding duties and claims to the allegiance of its subjects, but also upon the sources whence many quaint and significant ceremonies still practised in Europe were derived, and which antiquarians have hitherto failed to discover.

To be useful, however, it would require more lengthened and minute discussion than would be suitable to the present work although a brief

17 *At Brak*, vii 3;

Then o'er it all the castes besprinkling poured  
Their urns, with wide Ind's river-blessings  
    • stored

(And here —when ceased the throngs' exultant  
    " Hail ! "—

Was oft rehearsed to following kings the tale  
Of him, his son and Sunahsepha bound  
All thus redeemed, all sanctified all crowned )

But he—world rule like Varuna's to gain—  
With three steps cleared at once the tiger  
    slain, <sup>205</sup>

While Ind—proclaiming Rohita his heir,—  
Cast scorn on " death," as eunuch posing  
    there

## 19

## GIFTS TO THE KING'S KINDRED.

They brought him steeds they yoked his  
glittering car

Equipped to hunt or lead successful war,  
But ere to chase or battle forth he rode,  
The king a liberal gift of kine bestowed  
Upon his brother standing near his throne,  
Avouching thus his kindred's weal his own

## 20

## THE SYMBOLIC RAID

Well weaponed beasts to slay or men to fight,  
In boar skin buskins clad and armour bright  
Car borne he led his hosts a shining train  
In mimic chase and warfare through the plain,

description of the culminating ceremonies of Harischandra's coronation is thought necessary

This is founded chiefly on a valuable article by the late Professor Gold sticker in his fragmentary *Dictionary Sanskrit and English* *S V मभिषेचनीय* (abhishechanīya), of which an extract slightly condensed is given in—  
<sup>205</sup> *Vishnu's Three Steps* This universe Vishnu traverses he puts his triple step This universe becomes collected in his dusty triple step Vishnu the undecivable protector traverses three steps preserving the sacred laws wherever he goes (*Rigveda* 1 22. 17 18)

\* Cf Note 93

At! Brāh, vii 3.  
17

And loud from crowds the vast arena round  
The great shikari-warrior's plaudits sound.

### 21.

#### THE KING SEATED AT HOME—A SYMBOLIC GAME

Returned from acted raids and bloodless frays  
He sits at home, in type of peaceful days ;  
The " Game of Ages " there with golden shells  
His future bright triumphant fortune tells ;  
And mystic sport the coronation ends,  
With brother, warriors, craftsmen played as  
friends

### 22. EPODE

#### CONCLUSION OF THE RĀJASŪYA

[For, save one final offering nought remained ;  
Thence long in glory Hariśchandra reigned ;  
His race still rules, and shall to latest days,  
Revered and famed in all wide India's praise  
And Sunahśepha, peer of kings and priests,  
Still guides in spirit India's holy feasts ]

## Canto VII

### EXALTATION

#### I. THE CORONATION BANQUET,

##### I.

*Atl. Brâh.*, vii 3.  
18.

"Sunahśepa then approached the side of Viśvāmitra, (and sat by him)

"Ajigarta, the son of Suyavasa, then said, 'O Rishi, return me my son.' He answered, 'No, for the gods have presented (devā arāṇā) him to me'

THE CROWNING BANQUET spread, the rites complete,

With Viśvāmitra's sons he took his seat,  
And Ajigarta Sauyavasa left.

He all too late perceived himself bereft :  
Though he had sold his son, pain filled his breast,

As thus before the 'sage he made request

#### AJĪGARTA

"O Rishi, all the rites are done ;  
I pray thee, render back my son."

#### VIŚVĀMITRA

"Thy son ! thou hast no son !" exclaimed the sage,

In accents stern, afire with righteous rage,—

"A son to thee was born, by thee was sold."

His price, three hundred kine, to thee were told ;

When thou didst bind him on the Yūpa tree,  
Thou gav'st him up to heaven, and heaven to me ;

Thine impious arm held brandished high the knife,

And thou preparedst thyself to take his life ;



*Ati Brâh*, vii. 3.  
18.

- III. Devarâta ! Devarâta !  
Fixt in our horizon far,  
There be India's guiding star,  
Northwards whence Ind's Âryans came,  
Never setting son of fame !
- IV. Devarâta ! Devarâta !  
While our seven great Rishis roll,  
Ever pointing out the pole,  
"Star of Ind" shalt thou endure,  
Sunahšepha ! Cynosure !
- V. Devarâta ! Devarâta !  
Many cults their course may run,  
But through all God's Truth is one;  
That shall all the world be taught,  
Central in thine history wrought.
- VI. Devarâta ! Devarâta !  
Then shall all the Âryan lands  
Join as brethren all their hands,  
Mutual learning, each from each,  
Wisdom thou of old didst teach
- VII. Devarâta ! Devarâta !  
Ârya's central guiding star,  
Mounting Indra's golden car,  
Guide mankind while worlds endure !  
Sunahšepha ! Cynosure !

" Since that time  
he was Devarâta  
Viśvāmitra's son  
From him come the  
*Kapileyas* and  
*Babhrava's* "

Or (" He became  
Devarâta (Theo-  
dotus) the son of  
Viśvāmitra, and  
the members of the  
family of Kapila

## 3.

From thenceforth Brâhman Kapilas divine,  
Of Sunahšepha's Ângirasa line,  
Were joined in kinship firm with Babhru's  
race,  
Who Kshatra birth from Viśvāmitra trace.  
These varied clans unite with glad accord,  
To claim, in rites, a joint ancestral lord,

the Indian and every other branch of the Âryan race, ancient and modern

This central thought of the ode (see v. 4) is thus poetically expressed in the *Īgveda*—

" The seven wise and diving Rishis, with hymns, with metres, [with] ritual forms, according to the prescribed measures, contemplating the path of the ancients, have followed it like charioters, seizing the reins (*Īgveda*, x. 130. 7, trans. by Muir)

All Brāh, vii 3;  
18  
and Babhru be-  
came his relations"  
—Max Müller, *Hist*  
*Sans Lit.*, p 417.]

"Ajigarta there-  
fore said, 'Come  
then, we (thy mother  
and I myself) will  
call thee, and added  
'Thou art known  
as the seer from  
Ajigarta's family,  
as a descendant of  
Āṅgīrasa. There-  
fore, O Rishi, do  
not leave your an-  
cestral home; re-  
turn to me'

And Viśvāmitra's son of high renown<sup>208</sup>  
As DEVARĀTA claim the ages down.

But, as these kinsmen's acclamations ceased,  
Reft Ajigarta, mournful 'mid the feast,  
Came near, where sat the son he doomed to die  
And, kneeling there, he raised his piteous cry:<sup>209</sup>

### AJIGARTA

"To mine thy mother adds her tender plea;  
O pity her, if yet thou lov'st not me;  
Remember too thy great ancestral race,  
And spare thy father's house this deep dis-  
grace.

"O famous seer of Āṅgīrasa line,  
Whose sires share Agni's throne in heaven  
divine,

<sup>208</sup> Every Brāhman family of India claims to be descended from one or other of the Seven Great Rishis, or Sages, who were exalted to the stars of the constellation, called *Ursa Major* (the Great Bear) in the West, but in modern India the Seven Bears, and more anciently *Sapta Rishayah*, the Seven Rishis

Among these the Kapileyas (Kapilas) descend from Āṅgīras, the ancestor of Sunahṣepha. They are called Kapayās, and stand 25th in the list of *Gotras* (families or clans) quoted by Max Müller from Āśvakaṇa (*Hist Sans Lit.*, p 383)

The Babhravas (Babhrus) are the leading descendants of Viśvāmitra, according to those of them who now live in the Konkan, and the Kauśikas, of whom Sunahṣepha became the head, come next to them (see Genealogical Table in Sherring's *Hindu Tribes and Castes*, vol 1 p 89)

This passage shows, therefore, that the act of adoption affects not only the individuals immediately concerned, but brings all their collateral kinsmen into relationship with each other. And in Sunahṣepha's person an Āṅgīrasa Brāhman clan became kinsmen to a Kshatriya, or warrior, clan of Viśvāmitra

The Brāhmanas have always been careful to preserve the purity of their descent, and hence Sunahṣepha, under the name of Devarata, is recognized as a common ancestor by many of the most eminent Hindūs of the present day

<sup>209</sup> Professor Weber gives rather a different reading of the text, rendering this passage thus,—"Ajigarta said to Viśvāmitra, 'Come, let us both call him' He thence considers the subsequent addresses to Sunahṣepha to be those of opposing persons, who are seeking to bring over a third person to their side. In this reading he is followed by Dr Muir (*Or Sans Texts*, vol 1, p 357) But we follow Wilson, M Müller, and Haug

*Ātī Brāh*, vii. 3;  
18.

Let not thine anger, ever, ever burn;  
O Rishi! Son! I pray, return, return." 210

4.

But vain he pleaded, all in vain he cried;  
For thus his son—no more his son—replied,

### SUNAHSEPHA

"What base-born Śūdra e'er was seen to stand  
Before a son with murderous knife in hand?  
Yet, Āngirasa, that was seen in thine;  
To me thou hast preferred three hundred  
kine"

5.

Then rueful Ajigarta prayed and wept,—

"My dear, dear son, the kine shall not be  
kept;

Let him who paid them take them back  
again,

And let my deep repentance cleanse the  
stain.

Or let a third of all the kine be thine;  
I want not wealth. Return, be son of  
mine!"

6.

### SUNAHSEPHA

Thus thrice he pardon sued, but found it not;  
For Sunahsephe said,—

"Sunahsephe answered, 'What is not found even in the hands of a Śūdra, one has seen in thy hand, the knife (to kill thy son) Three hundred cows thou hast preferred to me, O Āngiras.'

"Ajigarta then answered, 'O my dear son, I repent of the bad deed I have committed; I blot out this stain' One hundred of the cows shall be thine."

\* Or ["May these three hundred cows belong to thee"—*Max Müller*]

\* Or ["Let the (three) hundred cows revert to him (who gave them)"]—*Muir, Orig. Sans. Texts*, vol. i p. 357]

"Sunahsephe answered, 'Who once

\* 210 In the *Āg-veda* the Āngirasas are mentioned among those tribes whose fathers occupy the third, or highest, heaven, and are objects of worship (x 14; 6), being "*divas putrāḥ*," i.e., sons of gods, or of Dyaus (iii 53; 7 iv. 2; 15)

Agni is also thus addressed,—"*Thou, Agni, wast the first Āngiras Rishi; a divinity thou wast the auspicious friend of the deities . . . Thou Agni, the first and chiefest Āngiras, gracest the worship of the gods* (i 31; 1, 2).

According to the *Śatapatha Brāhmaṇa*, the Āngirasas and Ādityas were both descendants of Prajāpati, and they strove for priority in ascending heaven (*Sat. Brāh*, xii 2; 2, 9). (Comp *Ā-v*, i 26; 3 and Note 152)

*At Brāh*, vii 3.

18

may commit such a sin, may commit the same an other time, thou art still not free from the brutality of a Shūdra, for thou hast committed a crime for which no reconciliation exists

“ Yes irreconcilable (is this act) interrupted Viśvāmitra

“ No prayers can blot

“ Such crime away. Thy soul with brutal stain

Remains defiled; and thou may'st sin again.

Hence! live degraded like the lowest race;

Lost is thy caste, and gone thy priestly place

Such late repentance Heaven will never own;

For crime like thine atonement is not known ”

7.

And Viśvāmitra promptly, brief and clear,  
Pronounced his changeless sentence, thus severe,—

### VIŚVĀMITRA

“ Yea; such a crime is ne'er forgiven  
By men below or gods in heaven ” 211

“ All other Sanskrit versions of the legend omit reference to the punishment of Ajigarta for which reasons, derived from the growing sacrosanct estimation of Brāhmanhood, have been plausibly conjectured. But this, the most complete, sacred, and authentic of all versions, is unmistakably clear and precise

And its very precision helps to explain the apparent discrepancy of Manu's statement that Ajigarta was ‘not tainted by sin’

Thus—Sunahsepha confines his accusation to *third stage* of his father's action viz, taking the knife to slay his son. But he makes no complaint respecting the sale to Rohita, or the binding to the post, to both of which actions, indeed he himself was, by pious affection and ritual necessity, a consenting party (see Notes 88, 90 and 115). Viśvāmitra's sentence upon Ajigarta was pronounced also upon the same sole ground. And this view is, in a measure, confirmed by Ajigarta's offer to return a *third* of his fees, the other two thirds being rightly his own, for lawful ritual actions

Manu's statement being of a *legal* nature, and therefore to be construed with legal strictness, must likewise be confined to the matter which he, as a jurist, had under consideration, viz whether a man in danger of death might “accept food from any person whatsoever” (*Manu* x 104). And he instances Ajigarta's doing so as a case in point since his proceedings in relation to the sale of his son—which must have involved the acceptance of food from Rohita—were not construed as a bar to his

*Ati Brāh*, vii 3;  
18.

" Viśvāmitra  
then said, ' Fearful  
was Suyavasa's  
son (to look at),  
when he was  
standing ready to  
murder, holding the  
knife in his hand,  
do not become his  
son again, but enter  
my family as my  
son."

## 8.

Deep sank in every heart the words of doom;  
Though true and just, they shed around a  
gloom

Of human sorrow for the wretched man,  
Condemned to live in such eternal ban.

But Viśvāmitra bade his son control  
The natural grief that rose within his soul;  
Declaring thus the horror of the crime,  
Unknown, unheard, in all precedent time.

## VISVĀMITRA

" Fearful was Suyavasa's son,  
Ready to make thy life's blood run;  
Standing hereby with murderous knife,  
Whetted to take thy bartered life

" Never be thou his son again;  
Son by adoption! mine remain,  
Evermore then thy name shall shine,  
Head of my priestly-regal line."

## 9.

Despairing Ajigarta turned his face,  
But all men shrunk away, and left a space—  
A solitary space—through which he fled,  
Of mankind outcast, thenceforth counted dead.

What words can paint the everlasting grief  
Of such a wretched wanderer, past relief!  
By children, kindred, friends, and all dis-  
owned,

Through all his life his crime is uncondoned.

And e'en in death his misery who can say!  
No Śrāddha lights his ever darkening way;

exercise of priestly functions, or, as Manu phrases it, to his "*approaching to slay his son*"

The subsequent acts of Ajigarta in the performance of these functions—for which alone, as above pointed out, he was condemned—being outside the subject under discussion by Manu, are very properly not referred to by him. And thus the alleged discrepancy between Manu and the legend disappears altogether.

At Brah vii 3  
18

In worlds beyond his dead forefathers' frown,  
And doom him thence to sad migrations down  
Through cursed generations no repose,  
No joy, no hope, the blighted being knows,  
And Ajagarta, though a Brāhman seer,  
Was not exempt from such a fate severe <sup>212</sup>

## II. ADOPTION OF ŚUNAHŚEPHA.

10

" Sunahśepa  
then said O prince  
let us know tell (us)  
how I as an Aṅgira  
sah can enter thy  
family as thy  
(adopted) son "

His natural sire, thus ever outcast, gone,  
He stood, God given, the Royal-Rish's son;  
But paused awhile, as though by doubts  
enthralled,  
And ere his new found sire in form installed  
Him to that place, he said,—

### SUNAHŚEPHĀ

" I pray thee, prince,  
" Declare the law, that shall [the world con-  
vince,  
How I this peaceful Brahman caste of mine  
With thine, O warlike Kshatra, may com-  
bine " <sup>213</sup>

<sup>212</sup> The penalties resulting from loss of caste are, according to the views of devout Hindūs, the most horrible that man can incur, and the more so because they not only affect the individual himself, but his departed ancestors and the future generations which may spring from him.

Such views are a natural outcome of the doctrines of identical continuous existence of fathers and sons, inculcated in the opening of this legend (see Canto I *passim*).

<sup>213</sup> The legend now enters upon the legal binding force of Sunahśepha's adoption of Visvāmitra a subject of high importance from an Indian point of view, misunderstandings respecting which have, in former days caused much trouble between the British power and Indian princes. This legend being still an authority on such matters in Indian courts of law is of great value.

II T Colebrooke in his authoritative *Digest of Hindu Law*, thus discusses its statements respecting this adoption from a judicial point of view,—“ In what form did Sunahśepha become his (Visvāmitra's) son?

He was a son self given, for a boy having given himself as a son when the right of his father and mother was annulled by their leaving him to

*Asi Brâh*, vii 3,  
18

"Visvâmitra answered 'Thou shalt be the first born of my sons and thy children the best Thou shalt now enter on the possession of my divine heritage I solemnly install thee to it

11.

## VISVÂMITRA

The sage replied,—"I first as Kshatra reigned,  
"By pious actions Rishi priesthood gained,  
And since, through sacrifice, God gave me  
thee,  
Thy Brâhman rank included passed to me  
"As Brâhman Kshatras hence we both  
combine  
In one exalted, Heaven-appointed line,  
As Ruling Brahman Guides may it endure  
Through thee son DEVARÂTA evermore\*  
"Before our new crowned king I thee install  
My son! my heir! Behold him, people  
all!  
Chief 'mongst my sons, let his descendants  
be  
A deathless, Priestly regal, family"

12

## SUNAHSEPHA

But Sunahšepha urged a further plea,  
"O best of Bharats! Father thou to me!  
If I thy heir adopted be confest  
Bid these thy sons obey thy high behest,  
And more kind love fraternal bid them  
show,  
What peace without their friendship should  
I know?"<sup>214</sup>

Or by any other means the definition of a son self given is applicable to him. This brief explanation may suffice, to expatiate would be vain (Book v ch 4, 300)

It is noticeable that although the legend calls him Devarata i.e. God given it plainly implies that his own consent was also necessary

\* Cf Note 101

<sup>214</sup> Bharata was the ancestor of Visvâmitra and from him the tribe took its name. It was among the largest and most important in ancient India giving a name to the whole country which was sometimes called the land of Bharata and also to the national epic poem the *Mahâ Bharata* or Great Bharata story

A Vedic hymn represents Visvâmitra as conducting the Bharatas

*At Brāh*, vii 3;  
18.

" Viśvāmitra  
then addressed his  
sons as follows,—

" " Hear ye now  
*Madhuchandah*  
*Rishabha*, *Renu*  
*Ashtaka*, and all ye  
brothers, do not  
think yourselves (en-  
titled) to the right  
of primogeniture,  
which is his (*Sunah-  
śepa's*)

" This Rishi Viś-  
vāmitra had a hun-  
dred sons fifty of  
them were older  
than *Madhuchhan-  
das*, and fifty were  
younger than he.  
The elder ones were  
not pleased (with  
the installation of  
*Sunahśepa* to the  
primogeniture)

" Viśvāmitra  
then pronounced  
against them the  
curse, 'You shall  
have the lowest  
caste for your de-  
scendants

" Therefore are  
many of the most  
degraded classes of

13.

The sire with pleasure heard the meek request,  
And thus his word to all his sons addressed;

### • VIŚVĀMITRA

" O *Madhuchand*, *Rishab*, *Renu*, *Ashtak*,<sup>215</sup>  
And brothers all! To greet him be not slack;  
For since the first-born's rights, by heaven's  
decree  
And mine, are his, think not they yours can  
be  
Obedient then, his God-given title own,  
And follow him, your lawful chief, alone."

14.

Of Rishi Viśvāmitra's hundred sons  
Save *Madhuchand*, the fifty elder ones  
Disdained their sire's adoption, thus pro-  
claimed;  
And, scorning fealty to the leader named,  
Forsook their clan, and all its laws renounced;  
Then Viśvāmitra thus their doom pronounced.

### VIŚVAMITRA

" A lawless taint to all your race will cling,  
And tribes of lowest caste from you will  
spring"

• 15.

Hence many of the abject rabblement  
From lofty Viśvāmitra claim descent;

across the Beas and Sutlej rivers, and calls the tribe the "war-loving  
troop," the "war-loving Bharatas" (*Ṛig-veda*, iii 33)

<sup>215</sup> The first eleven hymns of the *Ṛig-veda* contain the Soma rituals  
of Viśvāmitra's family. Ten of them are attributed to *Madhuchhandas*,  
and the eleventh to his son *Jetti*, otherwise *Ajyeti*. His name occurs in  
the list of *Gotras*, or clans, descended from Viśvāmitra. So do the names  
of *Ashtaka* and *Renu*. *Rishabha's* name occurs as Rishi of the Hymns  
(*Ṛig-veda*, iii 13 and 14).



*Asi. Brâh*, vii 3;  
18.

men, the rabble for the most part, such as the *Andhras*, *Pundras*, *Sabaras*, *Pulindas*, and *Mâtibâs*, descendants of Viśvāmitra.

"But Madhuchand, with the fifty younger sons, said, 'What our father approves of, by that we abide; we all accord to thee (Sunahśepa)

E'en Andhras, Pundras, Sabaras, outcasts all  
With Pulinds, Mutibs, him ancestor call.<sup>216</sup>

For lawless deeds to degradation tend,  
And evil sons from evil sires descend;  
And thus may castes of highest rank and place  
Through crime produce a vile, degraded race.<sup>217</sup>

16.

But Madhuchand with all the younger cried,  
"Our father's will is law; in that we bide.  
Thou, Sunahśepa, first in rank shalt be,  
And we will all, obedient, follow thee"

<sup>216</sup> Another translation calls these tribes "border tribes" "They belong principally to the South of India. The *Andhras* were the inhabitants of the province which was afterwards denominated Telingana. The *Pundras* are supposed to have occupied the Western Provinces of Bengal. The *Shabaras* are placed by Ptolemy near the (mouths of) the Ganges; and the *Pulindas* along the banks of the Narmadâ, to the frontiers of Larice, but in the Indian literature they occur in different positions, from the Indus to the South." They entered into alliances with Hindû princes and were treated with friendship and distinction. In the *Harivamśa* (lix 3274) "even the wild *Shabaras*, *Barbaras* and *Pulindas* are represented as praising Ārya (the wife of Shiva)" (Dr John Wilson, *On Casts*, vol 1 pp 155 and 420).

The *Andhras* are mentioned by Manu among the inferior castes, occupied in hunting animals (x 48), and obliged to live outside the village or town (x 36). The *Pulindas* were mountaineers or foresters, and the term is applied to any forest tribe, more particularly those in the Vindhya mountains (H H Wilson, *Works*, vol iii, p 204, note). It is difficult to trace the *Mâtibâs*.

<sup>217</sup> Colebrooke was of opinion that the caste system was the natural consequence of character (*Life*, by his son, p 98). This opinion is sustained by the degradation of Viśvāmitra's sons, and by numerous passages from every part of the ancient writings of India, compiled by Dr John Muir. Among others, the *Mahābhārata*, after describing the Castes by their colour—Brāhmins white, Kshatriyas red, Vaiśyas yellow, and Śūdras black, adds "There is no distinction of Castes; this whole world having been at first created by Brahma entirely Brahmanic, it became separated into Castes in consequence of words" (*Sāntiparva*, 6930 sqq). The *Vāyu Purāṇa* (vi. 30, 62) says "Tendency or fate is itself the result of works." "In the Satya age, there were no castes, orders, varieties of condition, or mixtures of caste" (*Orig Sans Texts*, vol 1, pp 89, 91, 140).

Even in Manu where caste distinctions are most elaborately laid down, we find (xii 43) a classification of mankind according to moral qualities, in which caste distinctions are not observed.

See also, Dr Rajendralal Mitra, "On the Yavanas," *As Soc Journ.* 1874 (vol xiii, p 254, etc)

# Epilogue

## PART I. AFTER THE RECITAL

Closs of the Re-  
cital

Rewards to the  
Reciters

They share the  
Royal Cup

Become the  
King's chief priests  
and peers

Receive profuse  
wealth

THE CHANTERS CEASE, the glorious tale is told  
At golden eve they rise from seats of gold,  
The "draught of kings" before the king  
to bear, <sup>220</sup>

But he upon his throne, invites them there  
That regal cup to share with him as friends,  
And so in joy the coronation ends,  
While glad congratulations round him rise,  
That he has chosen righteous friends and  
wise

He therefore bids them keep their seats of  
state

One chief, the other peer associate,  
Advancing both to rank and power,  
With gifts profuse and golden dower,  
Since all the wealth that all the lands of India  
hold

Could scarce requite the tale of wisdom they  
had told <sup>221</sup>

<sup>220</sup> A special spirituous liquor was prepared to form this draught  
The *Atareya Brāhmana* (viii 8) says —

Now he gives into his hand a goblet of spirituous liquor under the  
recital of a verse After having put the spirituous liquor in his hand  
the priest repeats a propitiatory mantra After having drunk it he  
should think the giver (the priest) of the goblet to be his friend and give  
him the remainder of the liquor This is the characteristic of a friend

<sup>221</sup> According to the *Atareya Brāhmana* the official reward of a  
thousand cows to the teller of the story and a hundred to him who makes  
the responses required and to each of them the gold-embroidered carpet  
on which he was sitting to the Hotar besides a silver decked carriage  
drawn by mules was mentioned only as a minimum fee

For another passage (viii 3 20) says that the amount of the reward is  
unlimited and not restricted to this since a king is unlimited in wealth  
and thus will obtain unlimited benefit to himself And in two succeeding

Impressions of  
the Legend on the  
audience.

2.

Changed is the scene; but still the vivid  
song

A pictured memory lived for ages long;  
Ind shared the sonless Hariśchand's distress;  
With him she learned the law of righteous-  
ness;

She saw the wandering prince; his heavenly  
guide,

She saw, vicarious bound, the seer, who cried  
From noon, through night, to dawn, Ind's  
gods to claim;

And proved them one, though called by  
many a name:—

The spheres of heaven, high Indra's car of  
sheen,

Th' eternal dawn, man's sundered bonds,  
were seen;

And Ajigarta's dire disgrace

Showed e'en a Rishi losing place;

Guilt's doom, the martyr's double crown that  
ne'er should fade;

Such scenes, such truths, and more, th' in-  
structive tale pourtrayed.

chapters examples of much greater liberality are recorded, the last being of a prince, who "From saying, 'I give thee a hundred only, I give thee a hundred,' he got tired; then he said, 'I give thee a thousand' and stopped often in order to breathe, for there were too many thousands to be given"

The principal reciter (the Hotar) became the king's *Purohita*, or family priest, and the Adhvaryu remained his associate. These positions corresponded to those occupied respectively by Visvāmitra and Śunahśepa (*Devarāta*) in the Legend.

\* It is a curious coincidence that the custom of rewarding officials by gifts of the coronation furniture has existed in England from times so remote that its origin is untraceable. Yet such official claims are always acknowledged. Among others, the Dean and Chapter of Westminster—whose office (see Note 23 ante) corresponds, in a measure, to that of these reciters—claim as their fee for instructing the king in the coronation ceremonies, among other things, "the royal habits put off in the church, the several oblations, furniture of the church, canopy, staves, bells, and the cloth on which their Majesties walk from the west door of the church." It is not impossible that these, and many other curious customs, may be survivals from the remote historical period which preceded the separation of Aryans into Eastern and Western.

# Epilogue

## PART I. AFTER THE RECITAL

1.

Close of the Recital

Rewards to the Reciters

They share the Royal Cup

Become the King's chief priests and peers

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PART II. THE LEGEND'S RELATION  
TO MODERN INDIA

3

Survival of the  
spirit of the Legend  
in Laws and Customs

Modern Indian  
princes claim descent  
from Harischandra's family

Leading Brah-  
mans claim descent  
from Devarata  
Sunahsepha

Influence of an-  
cient traditions in  
India

Its spirit lives! In "Manu's code" to-day  
'Tis statute law—Its thought, mode  
customs sway

Ind's length and breadth—Her prince  
proudly trace

Their lineage back to Harischandra's race,<sup>22</sup>  
Still numerous lofty Brāhman families claim  
Amongst their fathers Devarata's name,<sup>23</sup>  
Old legends tell of Yudhishthira's throne,  
When war, oppression, discord were un-  
known,

Of Rāma's reign beloved from tide to tide,  
Of Jarāsandh, and many a king beside,

<sup>22</sup> No race of men are more proud of ancestry than the chiefs of the ruling dynasties of India. The records of their genealogies are maintained with scrupulous care more particularly in the states of Rājputana by a body of hereditary bards who are endowed with lands and pensions for the special purpose.

In Forbes *Has Mula* (p. 262 etc.) there is an account of their periodical tours through the country (corresponding to our herald's visitations) for the purpose of publicly reading from the *Wyo*—as the book of records kept by themselves and their fathers is called—and of entering therein further records of family events.

As to the authenticity of the claims of living princes to ancient descent Prof. H. H. Wilson says that the *Lishnu Purana* contains all that the Hindus have of their ancient history, and although many of the accounts of occurrences may be fabulous, that of the succession of persons is a genuine chronicle characterized by marvellous simplicity and consistency.

The descent of the present rulers of Udupur Jaipur Jodhpur and many others from the ancient solar dynasties and therefore through Harischandra is undoubted all over India.

Jarāsandha was founder of the Haryanka dynasty of Magadha (Bihar) whose capital was the ancient Rājagriha. He was contemporary with Yudhishthira of the Mahābhārata.

<sup>23</sup> The Brāhmanas say Max Müller were proud of their ancestors and preserved their memory with the most scrupulous care. A Brahman is called by law to know to which of the forty-nine *Gotas* his family belongs (*Hist. Sans. Lit.* pp. 178, 180).

The late Dr. Rajendra Prasad Mitra, C.I.E., President of the Royal Asiatic Society of Bengal says: "The writer of this note claims to be a descendant of the Devarata as in common with a large number of men in different parts of India every well-informed man is required by the *Śāstras* and the custom of his ancestors to describe himself as belonging to the tribe (*Gota*) of *Yuvamitra* and of the family (*Phylos*) of Devarata; he

And India's loving memory clings  
 Still round her ancient bards and kings :<sup>114</sup>  
 Fresh, ever fresh, to Indian hearts, the cher-  
 ished lines,  
 Where many a regal name revered, immortal  
 shines.

## 4.

And this old tale, retold, they'll hold as dear,  
 Since those who made Ind one in mind are  
 here  
 Returned—let Pandits mark!—by lights  
 their own  
 From sacred Vedic hymns, laws, rites,  
 alone,<sup>115</sup>  
 Which long were clouded. Whence its  
 ritual themes  
 Were deemed mere banquet vaunts, and idle  
 dreams.  
 But now, as melt the clouds, their hidden  
 truth  
 Beams bright and clear, as erst in India's  
 youth.

The associations  
 this story,—

its interpretation  
 being derived ex-  
 clusively from  
 Indian authorities,  
 will assure its wel-  
 come in India

Parallel of its  
 present elucidation  
 with certain con-  
 temporary physical  
 discoveries

is not prepared, therefore, to say that Śunahśepha is purely a mythical personage" (*Indo-Aryans*, vol. II, p. 75)

<sup>114</sup> "Much as the Homeric poems are still admired, no one, in any part of the world, now dreams of placing the slightest faith in their legends, so as to connect them with religious opinions and practices. In India a complete contrast in this respect may be observed. The myths of the Indian Epics are still closely interwoven with present faith" (Sir Mon Williams, *Indian Wisdom*, p. 433)

<sup>115</sup> In the present work sedulous care has been taken to exclude all modern ideas, phrases, and forms of expression—whether Indian or other—which might not fairly be presumed to be familiar to the enlightened priests and Rishis who recited the story, during the ages when its true inner meaning was understood and appreciated.

With this view, an exact literal English translation, both of the legend and the hymns, is given in the margin—and the paraphrase is everywhere illustrated by references to original Sanskrit works, belonging as nearly as possible to the periods before Vedic belief and ritual were obscured.

It will be observed in many instances, that while these passages throw light on some obscurities of the legend, the legend, in its turn, throws light upon their meaning, which would be undiscoverable, but for connection with this legend.

Its glorious light  
on ancient tradi-  
tions

Thus cosmic forces now are late revealed,  
Thus dark mines long hid powers and light  
now yield,  
And Ind's hid ~~vā~~ <sup>vā</sup> ~~effi~~ too grows bright,  
A Koh-i-nūr! A "Mount of Light!"  
Reset with the crown of ancient Harischand,  
From Svarga beaming light immortal through  
the land <sup>226</sup>

### PART III ITS RELATION TO THE BRITISH RĀJ

5

India's affection  
to be won by re-  
spect for her an-  
cient traditions

Lo! as it beams renaissance India owns  
The British Rāj established o'er her thrones  
Therefore—let Britain mark!—'tis hers to  
earn

Permanence of  
the British Rāj

Ind's love—by care her ingramed thoughts  
to learn

Glorious hopes  
for India therefrom

Her opened heart will then her Kaisar place  
Firm where he reigns in those of British race,  
And Britain's peaceful sway, free chosen,  
fixed

By Indian laws with British justly mixed  
May bring again her golden days of prime <sup>227</sup>  
And add new splendours to her crown  
sublime

Like Rama's throne from sea to sea,  
His long posterity's may be,  
Like Harischandra loved in radiance, they  
may reign

Like him with all his people heights celestial  
gain <sup>228</sup>

<sup>226</sup> It is a popular belief still current in India that the City of Harischandra in the Svarga or heaven of Indra is yet sometimes visible among the glorious clouds of sunset

<sup>227</sup> "We will that generally in framing and administering the law due regard must be paid to the ancient usage and customs of India (from the Royal Proclamation of Queen Victoria 1 November 1858 sometimes called *India's Magna Charta*)

<sup>228</sup> According to ancient traditions and popular belief Rama ruled the whole country. In the tables of genealogy Harischandra bears the title King of India. It is also a popular tradition that he and all his people



Anglo - Sanskrit  
re-union

Common origin  
of the Aryan peo-  
ples

Prospective bene-  
fits to each other,

And to mankind

6.

One British-Indian throne! O glorious  
dream!

'Tis sure no vision! Sure no baseless dream!  
That it may Anglo-Sanskrit peoples weld,  
As brethren, sundered since the world's grey  
eld.

Twain Aryans! we from common parents  
sprung,  
Our infant nations lisped a kindred tongue.<sup>222</sup>

And, though through ages far asunder tost,  
With memory of our ancient kinship lost,  
But now revived; let but the noblest, best,  
Both of the dreamy East and active West  
In trust unite, each blessing each,  
What heights of glory we may reach!  
Let new-world science join Ind's Vedism pure,  
to trace  
"HEAVEN'S LIGHT OUR GUIDE," we'll lead the  
world-wide human race.<sup>230</sup>

were translated to the heaven of Indra (Svarga), for his performance of the coronation rites, described in this Legend (see Note 94)

The Mahābhārata (*Sabhā Parva*, 1, 204) says "Yudhishtira ruled his Rāj with great justice, protected his subjects as he would his own sons, Every subject of the Rāja was pious, there were no liars, no thieves, and no swindlers, and there were no droughts, no floods, no locusts, and no parrots to eat the grain. The neighbouring Rājas, despairing of conquer- ing Yudhishtira, were very desirous of securing his friendship."

<sup>222</sup> "There was a time when the ancestors of Kelt, Teuton (to both of which the modern British race mainly belongs), Slav, Latin, Greek, Iranian, and Indian, lived together as one nationality."

"To have discovered this important fact of primitive Aryan unity, through investigations of language, common traditions, and coincidences of early religious beliefs and social institutions, is one of the greatest triumphs of modern research."

"At the first, and great, Aryan separation Iranians and Indians appear to have remained together, and they afterwards migrated separately to Persia and the Panjāb (Cf Notes 165, 166 *inf*.) From the Panjāb, they spread over India, where from them sprang the leading races of the present day."

"The others, impelled by a great and mysterious Law of Progress, have continuously pushed forward to the West; and peopled Western Asia and Southern Europe. In our own day the same Aryan race has peopled America, and is fast covering Australasia and many parts of Africa."

<sup>230</sup> The benefits which have already accrued, and those which may be

Beneficence of  
the British Raj will  
ensure its continu-  
ance for all time.

The Desire of the  
World.

Such blessings, Britain, may thy rule convey  
And so thy Raj will never pass away;  
Until the Lord of All, the King of Kings,  
Returns with longed-for healing in His wings  
Then India's Krita age once more will come  
And Moslem's, Christian's, Jew's, Millennium

The world's desire shall be fulfilled; blest  
peace  
Shall reign for evermore, and evil cease;  
The kings of earth, with joy, before His  
throne,  
Will cast their jewels down to be His own,  
And in th'Anointed's diadem,  
Not least, will be the glittering gem,  
Victoria wore the first, and passed through  
ages down,  
A righteous, bright, united, Anglo-Sanskrit  
Crown

expected in the future, from India are thus strikingly expressed by Sir  
Henry S. Maine —

"India has given to the world comparative philology and comparative  
mythology; it may yet give us a new not less valuable than the sciences of  
language and folk-lore. I hesitate to call it comparative jurisprudence,  
because, if it ever exists, its area will be much wider than the field of law.

"For India not only contains an Aryan language older than any other  
descendant of the common mother tongue, and a variety of names of  
natural objects less perfectly crystallized than elsewhere into fabulous  
personages, but it includes a whole world of Aryan institutions, Aryan  
customs, Aryan laws, Aryan ideas, Aryan beliefs, in a far earlier stage of  
growth and development than any which survive beyond its borders.

"There are undoubtedly in it the materials for a new science, possibly  
including many branches. To create it, indeed to give it more than a  
beginning, will require many volumes to be written, and many workers to  
lend their aid" (*Rede Lecture, 1875*)



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